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Fight Master Magazine

The Society of American Fight Directors

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Summer 2001

## **The Fight Master, Spring/Summer 2001, Vol. 23 Issue 1**

The Society of American Fight Directors

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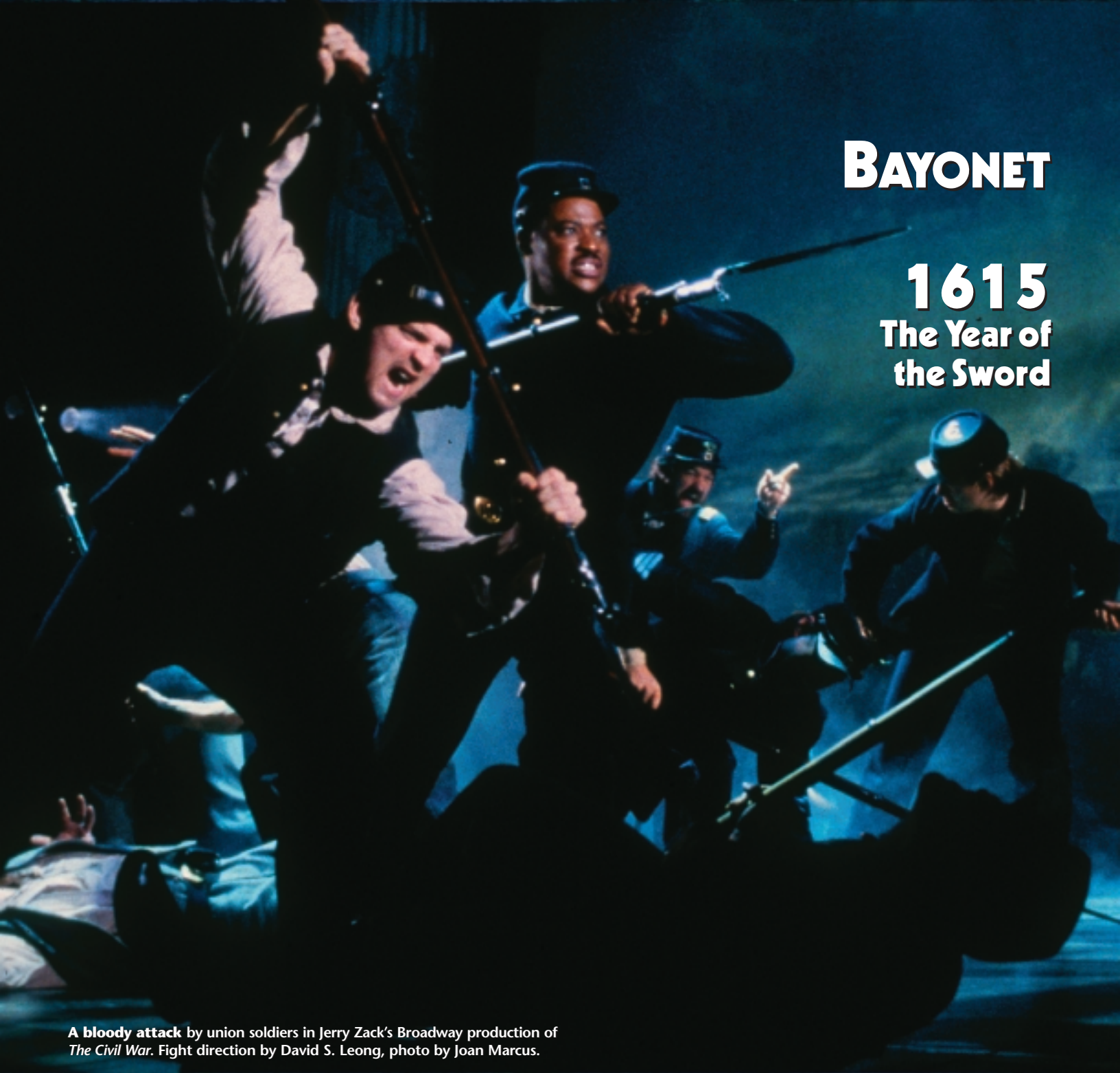
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# The Fight Master

Journal of the Society of American Fight Directors

**BAYONET**

**1615**  
**The Year of  
the Sword**



A bloody attack by union soldiers in Jerry Zack's Broadway production of *The Civil War*. Fight direction by David S. Leong, photo by Joan Marcus.

Vol XXIV Number 1

Spring/Summer 2001

The 22nd Annual Society of American Fight Directors

# National Stage Combat Workshops

ARE YOU READY?



July 9-27, 2001

SAFD and University of Nevada-Las Vegas  
College of Fine Arts, Department of Theatre

For more information: Linda McCollum at (702) 895-3662,  
Michael G. Chin at NSCWboss@aol.com, or [www.safd.org](http://www.safd.org)

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# The Fight Master

Spring/Summer 2001 Volume XXIV, Number 1

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# EDITORIALLY SPEAKING

In 1615 the Fellows of Cambridge University were treated to a play entitled *Worke for Cutlers, or a Merrie Dialogue between Sword, Rapier and Dagger*. Full of puns, wordplay and references to Guy Fawkes and his "Gunpowder Plot," Sword and Rapier face off, with Dagger attempting to keep the peace.

Also in 1615, William Camden in his *Annals of the Queen* credited the infamous traitor, Rowland York, with introducing foining with a rapier into England. Repeatedly other authors have cited York with this distinction with no explanation of who he was and exactly when and why he introduced the rapier into England. After years of research, the almost definitive answer is revealed.

Another event in 1615 was the first publication of Joseph Swetnam's anti-feminist pamphlet, *The Araignment of Lewd, Idle, Unconstant and Froward Women* which was published two years prior to his fencing manual *The Schoole of the Worthy and Noble Science of Defence*. Swetnam's pamphlet was reprinted thirty times, triggered three responses and a play entitled *Swetnam the Woman-hater Arraigned by Women*.

The reader also gets a glance from the Royal Armory in England with Keith Ducklin and John Waller's new book, *Sword Fighting: A Manual for Actors and Directors* which was published this spring.

On this side of the pond, Charles Conwell shares the paper he delivered at the Paddy Crean International Workshop in Banff in January 2000 on a little known duel in which Abraham Lincoln fought to protect Mary Todd.

On a more contemporary note Richard Gradkowski reveals the true story behind the Patton saber and John McGrath explores the use of the bayonet.

The reader also gets a look at James D. Strider's *Techniques and Training for Staged Fighting* in Jim Stark's review.

Articles are being sought for the Fall/Winter 2001 issue. Please remember the deadlines are June 1 for possible inclusion in the Fall/Winter issue and November 1 for the Spring/Summer issue.

Feinting the pen briskly,  
~Linda Carlyle McCollum

## The Fight Master

Journal of the Society of American Fight Directors

*The Fight Master* is published twice a year.  
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### EDITORIAL STAFF

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Julie Artman  
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Articles and letters for *The Fight Master* are accepted at anytime. Articles intended for inclusion in the Spring/Summer issue must be received by November 1. Articles intended for inclusion in the Fall/Winter issue must be received by June 1.

Submissions to *The Fight Master* should be sent to  
UNLV Dept of Theatre  
4505 Maryland Parkway  
Las Vegas, NV 89154-5044  
Fax 702-895-0833  
mccollum@ccmail.nevada.edu

Submitted material will be edited for clarity and length. Articles should be typed, and include a short biography, 50 words or less, about the author. Please include your address, phone/fax and email address in your correspondence.

To advertise in *The Fight Master*, payment and notification should be sent to  
Lisa Jones  
2917 Isabella Drive  
Raleigh, NC 27603  
(919) 835-3557

Notification for advertising in the Spring/Summer issue must be received by December 1; artwork due by January 15. Notification for the Fall/Winter issue must be received by July 1; artwork due August 15. Please call for rates or other information.

# The Fight Master

is a publication of

## The Society of American Fight Directors

### Friend

One need not be a stage fighter, teacher or choreographer to join and be active in the SAFD. Any individual who has an interest in the stage combative arts who wants to keep abreast of the field and receive all the benefits of membership may join as a Friend.

### Actor/Combatant

Any individual who has passed an SAFD Skills Proficiency Test and is current in Unarmed, Rapier & Dagger (or Single Sword) and another discipline. The SAFD considers Actor/Combatants to be proficient in performing stage combat safely and effectively.

### Advanced Actor/Combatant

Any individual who is current in six of eight SAFD disciplines, has had three years transpire since their first SPT test and has been a dues paying member in good standing for two years. The SAFD acknowledges Advanced Actor/Combatants as highly skilled performers of the staged fight.

### Certified Teacher

Any individual who has successfully completed the SAFD Teacher Training Workshop. These individuals are endorsed by the Society to teach stage combat and may teach the SAFD Skills Proficiency Test.

### Fight Director

Any individual who has held the status of Certified Teacher of the SAFD for a minimum of three years and has demonstrated through work in the professional arena a high level of expertise as a teacher and choreographer of staged combat. These individuals are endorsed by the Society to direct and/or choreograph incidents of physical violence.

### College of Fight Masters

Individuals who are senior members of the SAFD who have through service to the organization and the art form been granted this honorary title. These individuals serve in an advisory capacity as the College of Fight Masters, as master teachers at the National Stage Combat Workshops and as adjudicators of the Skills Proficiency tests.



The Society of American Fight Directors is a not for profit organization dedicated to promoting safety and fostering excellence in the art of directing staged combat/theatrical violence. The SAFD is committed to providing the highest level of service to the field through initiating and maintaining guidelines for standards and quality, providing education and training, promoting scholarly research and encouraging communication and collaboration throughout the entertainment industry.

The SAFD recognizes members at a variety of levels, including Fight Master, Fight Director, Certified Teacher, Actor/Combatant and Friend. SAFD members have staged or acted in countless numbers of fight scenes for live theatre, film and television.

Through its training programs across the United States, the SAFD has schooled thousands of individuals in the necessary skills to perform or choreograph safe and effective stage combat.



## Visit the blazing SAFD Website

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[www.safd.org](http://www.safd.org)



## 1-800-659-6579

### Call the SAFD Hot Line

For stage combat assistance, workshop information, and general questions.

Call 9 a.m. to 5 p.m. Eastern Standard Time



# PHOTO CALL

**T**he *Fight Master* is currently seeking active photos of stage combat for upcoming issues. Black & white and color prints (no smaller than 5"x7") and slides will be accepted. All photos should include performers' names and roles if fewer than five are pictured, photographer, play, playwright, fight director, theatre company and year of performance. Photos should also include return address. Without this information, pictures cannot be used. 8"x10" prints or color slides with strong vertical orientations are also desired for covers; these should be shot as close up as possible (full bodies need not be visible). **Photos from digital cameras do not reproduce well enough to print.**

The deadline for graphic material in the Fall/Winter issue is August 15, for the Spring/Summer 2001 issue it is February 15. Future submissions are accepted at any time. Send all prints sandwiched between two pieces of cardboard in an envelope clearly labeled, "Photos—Do Not Bend" to

**Jeff A.R. Jones, Graphic Designer**  
2917 Isabella Drive  
Raleigh, NC 27603

If there are any questions, please feel free to call (919) 835-3557 or email [JARJones@aol.com](mailto:JARJones@aol.com).

Again, exciting photos are encouraged from all levels of the SAFD membership.

~Jeff A.R. Jones

## SOCIETY OF AMERICAN FIGHT DIRECTORS

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## CONTRIBUTORS

**Michael Chin**, NYC Fight Director and professional actor, is the NSCW Coordinator and founding member of Fights 4. He coordinates the NY Regional Workshop, is on faculty at Pace University in Manhattan and teaches stage combat at Brooklyn College.

**Charles Conwell**, a Fight Director and Teacher in the SAFD, teaches at the University of the Arts in Philadelphia.

**Raymond Delgado** is a freelance writer and instructor of voice living in Florida who has an avid interest in swordplay and culture.

**Keith Ducklin** has studied with John Waller, taught dramatic combat at some of England's top drama schools and directed many fights for the London fringe theatre. He was involved with the development of the Interpretation Department at the Royal Armouries Museum. He is an accredited teaching member of the British Academy of Dramatic Combat, and secretary of the European Historical Combat Guild.

**Neil Fishman** is certified as an Actor/Combatant. Fishman is also a member of SAG, AFTRA and AEA. He has been in practice as an accountant since 1989, and he is a shareholder in the firm of Fishman Associates COAs, PC. Fishman may be reached at his email address: [fishcpa@ix.netcom.com](mailto:fishcpa@ix.netcom.com).

**Richard Gradkowski** is an honorary member of the SAFD being one of its founding members. He is a regular contributor *The Fight Master* and is the secretary/treasurer of the United States Fencing Coaches Association.

**Richard Lane** is a Fight Director in the SAFD and Executive Director of The Academy of the Sword. He has received several Bay Area Theatre Critics Circle Awards for his choreography in the San Francisco area. He is the author of *Swashbuckling: The Art of Stage Combat and Theatrical Swordplay* and co-author of *In Search of the Woman Warrior*.

**J.T. Marlowe** is an LA director whose recent film will be screened at the New York International Independent Film and Video Festival in Los Angeles this summer.

**Linda Carlyle McCollum**, a member of the SAFD, the United States Fencing Coaches Association and the International Academy of Arms, serves as editor of *The Fight Master* and on-site coordinator for the NSCW. McCollum is a faculty member in Theatre at the University of Nevada, Las Vegas.

**John McGrath** who lives in England, was formerly a Captain in the Royal Navy. He represented Wales at the 1966 and 1970 British Commonwealth Games. Hopology has been a long standing interest.

**Mark Rector**, an actor, playwright, stage combatant and fight choreographer, is a founder of the Chicago Swordplay Guild and associate director of Swordplay Symposium International. He translated and edited *Hans Talboffer Medieval Combat* which was published by Greenhill Books last fall.

**Jim Stark** is Chair of Theatre at Hanover College in Southern Indiana. His reviews have appeared in Theatre Survey as well as *The Fight Master*. He is a recognized actor/combatant with six proficiencies.

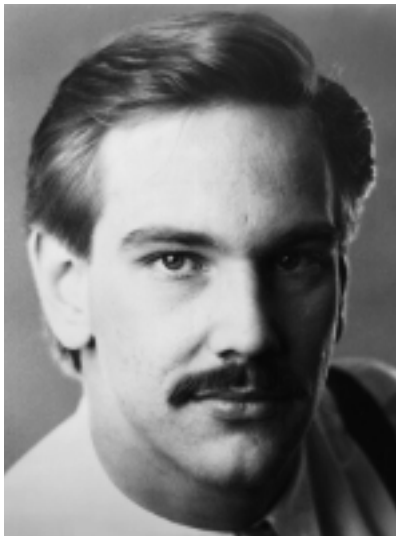
**J. Allen Suddeth**, past President and Fight Master of the SAFD, is the author of *Fight Directing for the Theatre*. A fight director on Broadway, in regional theatres and on daytime television drama, he teaches at the Lee Strasberg Institute and NYU and has run the Fight Director's Workshop at the Celebration Barn for seven years.

**John Waller**, archer, horseman and falconer, has spent more than thirty years as an action arranger and historical consultant for stage and screen and teacher of stage combat as some of England's top drama schools. As Head of Interpretation for the Royal Armouries at Leeds he is actively involved not only in directing the interpretative research programme and visitor experience within the museum. He is a member of the British Academy of Dramatic Combat and the Equity Fight Director's Register, and in 1999 founded the European Historical Combat Guild.

### Workshop Coordinators and Advertisers

As of the Spring/Summer 2000 issue, *The Fight Master* will only advertise workshops that have officially been sanctioned as SAFD workshops as detailed in the Policies & Procedures. Please note that the SAFD no longer receives any percentage of a workshop's income. Workshops are entitled to a free 1/4 page ad in *The Fight Master*; larger ads may be purchased at a discount rate. Ads can also be designed by the graphic designer for a slight fee.

# FROM THE PRESIDENT



Since the last issue of *The Fight Master*, the governing body, the Webmaster, a great variety of committees and dedicated members have made marked improvements in how

the SAFD is run and how the organization is viewed by the membership and the professional and academic communities.

Since taking office, Treasurer Julia Rupkalvis has worked tirelessly to reorganize the accounts to better reflect the membership, the day-to-day business operations of the Society and its long-term goals. Her efforts have not only been in crunching numbers, but in developing and organizing an accounting database specifically for the SAFD. The SAFD is in the best financial shape that it has been in for many years and is in the process of developing a strong financial plan for the future.

Secretary Angela Bonacasa and Vice President Chuck Coyl have also been quite busy. The SAFD database created last year by Bonacasa and Rupkalvis has been further developed and expanded to accommodate a variety of record keeping problems that had not been previously anticipated. Along with the numerous advances in design, the database has actually been adapted to a format that now lets the members screen, update and correct contact information on the website. The database also has a new stock of files and records on the Certified Teachers, Fight Directors and Fight Masters. Coyl, with the help of all ranked members, has taken on the monumental task of updating all SAFD record files. All these changes demonstrate to professional unions, potential investors, grant committees and donors that the membership not only meets but exceeds the high standards set forth in the by-laws and policies and procedures manual.

There has been a great deal of growth on the website. It has practically exploded with a grand variety of source pages and SAFD information. The development and integration of the Members Only Section, access to forms and publications as well as a bulletin boards are only a few of the many advancements being provided to the virtual members. This is not only a boon for the membership, but it also helps put a professional face on the organization for all those who have a queries about the SAFD and the art of stage combat.

The membership has also been quite proactive in soliciting donations to the organization. It would seem that it has just become public knowledge that the SAFD is a not-for-profit business, and as such donations to the organization are tax deductible. Among the many donations so far this year are a PC, a Mac, two notebook computers, two printers and a fax machine. It is hoped that this trend not only continues, but also grows. What the SAFD has done already is a great help in the business operations and will further enhance and improve future Teacher Training Workshops.

Membership generosity is not only limited to the Society but also toward brothers and sisters in the performing arts. SAFD members recently hit the \$10,000 mark for donations to Broadway Cares Equity Fights AIDS in the SAFD's Fighting for Life Campaign. This money was raised by donations, tee-shirt sales, raffles and other voluntary contributions over the past few years. This is an important cause, and it is hoped that the Society continues in its fight until AIDS is beaten once and for all.

These are only a few of the things that have come to fruition within the Society over the past few months. The membership should be proud of the dedicated service of its elected officials and all the members who have taken the time to invest in the future of the organization. Now, as the winter snow begins to melt and the spring buds begin to show, it is hoped that even more wonderful things will grow within the SAFD, blooming as brilliantly as the past efforts of all the dedicated members.

A Comrade in Arms,

A handwritten signature in black ink, which appears to read "Dale A. Girard". The signature is fluid and cursive, with a large, sweeping flourish at the end.

Dale Anthony Girard, President  
The Society of American Fight Directors

For more information, visit our web site at: [www.safd.org](http://www.safd.org)



*The Society of American Fight Directors and Celebration Barn Theatre*

# *National Fight Directors Training Program*

*Fight Directors Workshop — Actor Ensemble Workshop*

**Faculty: J. Allen Suddeth, David Woolley, k Jenny Jones & award-winning film director A.C. Weary**



**Thirteen days in Maine** includes instruction in stage combat technique, in-depth scene work, video production, improvisation, duels, mass battles, gun safety, and a public performance.

**The Celebration Barn Theatre**, surrounded by 12 acres of woods and fields overlooking the White Mountains, is where participants live, rehearse, work and eat. Food is provided by a staff chef. There is even a Maine Lobster Night Feast.



**The Actor Ensemble Workshop** accepts twelve participants to focus not just on advanced stage combat technique, but on the integration of scene and character work into stage combat performance.

**The Fight Directors Workshop** invites six participants to study the creation of fight choreography in a variety of theatrical styles. Videotaped work is critiqued daily. All aspects of fight direction are examined including staging, research, safety, theatricality, direction, design, and business aspects.



*June 9-22, 2001*

**Fight Directors Workshop \$1500**

**Actor Ensemble Workshop \$1200**

Room and board provided, double occupancy

\$100 off if application received by 4/1/01

10% off for 3-year SAFD members in good standing

**For more information:**

**Carol Brett**

**207-743-8452**

**info@celestationbarn.com**

# Worke for Cutlers

Or

a Merry Dialogue betweene Sword, Rapier & Dagger.

Acted in a Shew in the famous Universitie of Cambridge

A. D. 1615.

Edited by Albert Forbes Sieveking

London: C.J. Clay and Sons, Cambridge University Press Warehouse, Ave Maria Lane, 1904

Annotation by Mark Rector © 2000

In 1615, two years after James I's edict for the suppression of the duel was published, the Fellows of Cambridge University were treated to a light entertainment entitled *Worke for Cutlers, or a Merrie Dialogue between Sword, Rapier and Dagger*.

It is a rollicking discourse in which Sword and Rapier face off, with Dagger attempting to keep the peace. Full of puns and wordplay and not-so-oblique references to Guy Fawkes and his "Gunpowder Plot," the characters wrangle over which weapon is better, whether the rapier is a suitable arm for a soldier, and what to make of those interlopers, "Bow, Bill and Gunne." In the end, Dagger puts Sword and Rapier in their proper place and makes them friends.

## Worke for Cutlers

*Enter Sword.*

SWORD: Nay Rapier, come forth, come forth I say, Ile give thee a crowne, though it be but a crackt one:<sup>1</sup> what wilt not? art so hard to be drawne<sup>2</sup> forth *Rapier*?

*Enter Rapier*

RAPIER: S'foot thou shalt know that *Rapier* dares enter: nay *Backe-Sword*.<sup>3</sup>

*Enter Dagger, he holds Rapiers hand behinde him.*

RAPIER: Whose this behinde me?

DAGGER: Tis *Dagger* sir; what will you never leave your quarrelling?

RAPIER: Well *Sword*, *Dagger* hath defended you a good many times; but tis no matter, another time shall serve: shall I get you out *Sword* alone, that I may have you *Single-Sword*.

SWORD: Yes if youle be single *Rapier* too.



<sup>1</sup> Pun on "crown" as a coin and as the top of one's head.

<sup>2</sup> Pun on drawing a sword from its scabbard.

<sup>3</sup> A backsword is a single-handed sword with a single edge, usually fitted with a basket hilt.

DAGGER: Nay *Sword*, put the *Case*<sup>4</sup> of *Rapiers* aside, that there were two of them, I hope you were able to buckle with them.

SWORD: Ile tell you what, if I goe into the Field with him, hang *Sword* up if I doe not cut *Rapiers* poynts,<sup>5</sup> and lash him when I have done: nay, you shall finde *Sword* *mettle*<sup>6</sup> to the very backe: 's foot, my teeth be an edge at him<sup>7</sup>

DAGGER: If you do offer but to thrust towards him *Rapier*, Ile strike you downe.

SWORD: Hang him, I defie him base Spaniard.<sup>7</sup>

RAPIER: Defie me? sirra *Sword*, *Rapier* spits I' thy face:<sup>8</sup> dar'st meete mee I' the fields, cravenly Capon?

SWORD: Capon?

RAPIER: I Capon, so I say sir.

DAGGER: Why any man may see that thou art well carv'd<sup>9</sup> *Sword*; and yet mee thinks that *Rapier* should not speak of that, for it's an hundred to one if he be not gilt<sup>10</sup> too.

SWORD: Well *Rapier*, if thou goest into the fields with me, Ile make a Capon of you before I have done with you, you shall nere come home uncut Ile warrant you.

DAGGER: Nay, you shall find *Sword* a notable Cutter.<sup>11</sup>

RAPIER: He a Cutter? Alas he nere went into the fields yet, but he was soundly hackt before he came out.

SWORD: Nere talk you of hacking, for it's a hundred to one if you have not the *Foyle-Rapier*.



<sup>4</sup> A case of rapiers consists of two rapiers constructed "en suite" to fit together in the same scabbard. Fighting with the case of rapiers (one in each hand) was a fad of the 16th century.

<sup>5</sup> A lace for tying parts of a garment together used especially in the 16th and 17th centuries.

<sup>6</sup> Pun on "mettle".

<sup>7</sup> The rapier, or *espada ropera*, is of Spanish origin. Spaniards were held in low esteem in England at this time.

<sup>8</sup> The historical rapier treatises advocate thrusts to the face, and hence the teeth.

<sup>9</sup> Well shaped, i.e., a handsome fellow.

<sup>10</sup> Pun on the often elaborate carving and gilding of rapier hilts and the word "guilt."

<sup>11</sup> A cutpurse, brigand, or highwayman.

RAPIER: 'S foot if you be so Short-*Sword*,<sup>12</sup> *Rapier* nere feares you: come a long.

DAGGER: Nay nere goe, for if you doe, Ile sende one after you, which shall scowre you both. The Cutler<sup>13</sup> can doe it. I have seene him handle you both bravely.

SWORD: The Cutler, Alas wee are the best Friends hee has, and if it were not for us, the Cutler might soone shut up his shoppe.

DAGGER: Alas *Sword*, you need not talke of his shutting up of Shoppe, and if it had not been for him, you had broken by this time *Sword*, Nay, nere talke: For you know hee can holde your nose to the Grind-stone, when hee list.

And as for you *Rapier*, you knowe hee brought you up first, and if you had stayed with him still, it might have bene better for you.

RAPIER: Better for mee? Alas hee knewe not how to use mee.

DAGGER: Hee usde you too well indeede: for when you were with him he furnisht you with Silver<sup>14</sup> and every thing, but now you are worne out of all fashion. You are even like a Lapwing,<sup>15</sup> you are no sooner Hatcht<sup>16</sup> *Rapier*, but you runne abroad presently from him.

RAPIER: Yet I scorne to runne away from him.



<sup>12</sup> A short sword is a single-handed two-edged sword with a simple cross guard.

<sup>13</sup> A cutler is one who makes, deals in, or repairs cutlery.

<sup>14</sup> Pun on the silver furnishing of the hilt of a sword and "silver" as money to spend.

<sup>15</sup> A plover noted for its slow irregular flapping flight and its shrill wailing cry.

<sup>16</sup> A pun on "hatched": to emerge from an egg, i.e., to be born; i.e. to be drawn from the scabbard, and "hatched": to engrave or inlay, i.e., the final process in the production of a sword.

SWORD: But it were more wisdome then to stand: For the Cutler is a man as well Armed as any man I knowe, and has as good skill ins weapons.

RAPIER: Ha *Sworde*, is the winde in that Doore? Faith nowe I see which waye you stand bent *Sworde*, you had rather sleepe in a whole skinne,<sup>17</sup> then goe into the Fields to trye your selfe.

SWORD: Syr, *Sword* has been proof'd before now, and yet helle prove himselfe againe with you, if you dare follow him.

DAGGER: Do you heare *Sworde*? If you goe, looke for *Dagger* at your backs<sup>18</sup> presentlie; For I am a Justice of Peace, and am sworne to keepe and defend the Peace.

RAPIER: Syr, wee will fight, and doe you take it in *Dudgeon*<sup>19</sup> *Dagger* if you please: if you once offer to hinder us, Ile so Pummell<sup>20</sup> you *Dagger*, that you were never better Pummeld in you life; And howsoever, I hope theres Lawe against you as well as others, and *Rapier* can put up a *Case* against you.

DAGGER: Alas I care not if you were both Plaintifes against mee, you shall finde *Dagger* your Defendant Ile warrant you: I, and if neede bee, I could put up an Action of Batterie against you.

SWORD: What talke you of Law? *Sword* scornes to have any other Law then *Martial* law, and that upon you *Rapier*.



<sup>17</sup> Pun on the sword remaining in its scabbard ("sleeping in a whole skin") and cowardice.

<sup>18</sup> It was customary to wear the dagger at the small of one's back.

<sup>19</sup> Dudgeon (n) (15c) 1 obs: a wood used esp. for dagger hilts 2 archaic: a dagger with a handle of dudgeon. Webster's Ninth New Collegiate Dictionary, 1990.

<sup>20</sup> To strike with the pommel of a sword.

## No Quarter Arms

Dennis L. Graves, Swordcutler  
255 So. 41st St., Boulder, CO 80303  
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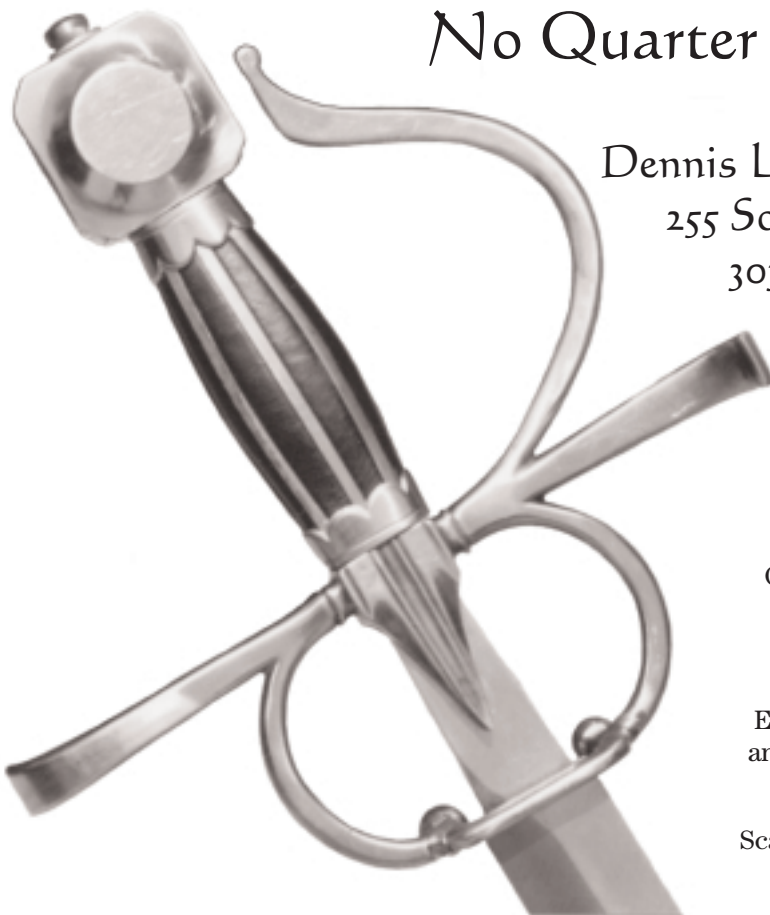
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DAGGER: Away *Sworde*, the Time was indeed when thou wast a notable Swash-buckler<sup>21</sup>, but now thou art growne olde *Sword*.

RAPIER: I, you doe well, to excuse his Cowardise.

SWORD: Why Sir, tis well knowne that *Sword* has flourisht<sup>22</sup> in his dayes.

DAGGER: Flourisht? yfaith Syr I, I have seene *Sword* hang with nothing but Scarffes<sup>23</sup> ere now.

RAPIER: With Scarffes? with a Halter,<sup>24</sup> if he had beene well serv'de. For hees a notable Theefe.

DAGGER: A Theefe?

RAPIER: I, a Thiefe.

Did you never heare of *Cutting-Dicke*, this is the very same man.

DAGGER: Nay *Rapier*, nere hit *Sword* ith teeth with that: for you know you were both Indited for treason before now, and were in danger to be hangd, and drawn<sup>25</sup> too, and had escapt well if you had not bene quarterd.

SWORD: I hope [he] knows how to keep his *quarters*.<sup>26</sup>

DAGGER: You are a craftie *Foxe Sword*: it were well if you knewe howe to keepe your friendship too, for Gentlemen and Friendes should not fall out.

SWORD: *Rapier* a Gentleman?

RAPIER: A gentleman? and has Armes.<sup>27</sup>

DAGGER: But mee thinkes *Sworde* by the very sounding of his Name should bee the better Gentleman, and has the better Armes too: for if the truth were well knowne, *Rapier* hath but one arme.

RAPIER: *Sword* beare Armes? Hees a base companion. Alas I have knowne you beare a Basket<sup>28</sup> *Sword*.

DAGGER: If you looke ith *booke of Armorie*, Ile warrant you, you shall finde *Sworde* of more antiquitie then you *Rapier*: Hee derives his Pedigree from *Morglay*,<sup>29</sup> *Bevis of South-hampton's Sword*,<sup>30</sup> and that from *S. George his Sword*, that killd the Dragon.

RAPIER: I, the *dragon in Sussex*,<sup>31</sup> the other day; But Ile warrant you *Rapiers* of as good a blod as hee for his hart.

DAGGER: Byth masse, I thinke indeed, you are both well sanguind. Your both of one blood, only thers this difference, that *Sword* coms of the elder brother, & *you Rapier* of the younger.



<sup>21</sup> Swashbuckler: A ruffian; a swaggerer, a roisterer, a rake. "From swashing," says Fuller, "and making a noise on the buckler." The sword-players used to "swash" or tap their shield, as fencers tap their foot upon the ground when they attack. (*Worthies of England*. A.D. 1662). "A bravo, a swashbuckler, one that for money and good cheere will follow any man to defend him; but if any danger come, he runs away the first, and leaves him in the lurch." - Florio. The continuation of *Stow's Annals* tells us that the "blades" of London used to assemble in West Smithfield with *sword* and buckler, in the reign of Queen Elizabeth, on high days and holidays, for mock fights called "bragging" fights. They swashed and swunged their bucklers with much show of fury, "but seldome was any man hurt." (See Swashbuckler.) "There was I, and little John Doit of Staffordshire, and black George Barnes, and Francis Pickbone, and Will Squele, a Cotswold man; you had not four such swinge-bucklers in all the Inns-of-court; and, I may say to you, we knew where the bona-robas were." - Shakespeare: *2 Henry IV*, iii. 2. *The Dictionary of Phrase and Fable* by E. Cobham Brewer, 1894.

<sup>22</sup> To brandish dramatically.

<sup>23</sup> The custom of attaching the *sword* to the waist by a scarf.

<sup>24</sup> A noose.

<sup>25</sup> Puns on "hanging" a *sword* and "drawing" a *sword*.

<sup>26</sup> Pun on the quarters dividing the body and defining lines of attack and defense.

<sup>27</sup> Pun on a coat of arms and the *sword* as an "arm" or weapon.

<sup>28</sup> A *sword* with a complex hilt of metal bars forming a basket about the handle.

<sup>29</sup> A *sword* (*glave de la mort*, the *sword* of Sir Bevis of Southampton), a generic name for a *sword*. "Had I been accompanied with my Toledo or Morglay" - *Every Woman in her Humour*. "Carrying their morglays in their hands." - Beaumont and Fletcher: *Honest Man*. *The Dictionary of Phrase and Fable* by E. Cobham Brewer, 1894.

<sup>30</sup> A knight of romance, whose exploits are recounted in Drayton's *Polyolbion*. The French call him *Beuves de Hantone*. *Ibid*.

<sup>31</sup> A public house.

RAPIER: And oftentimes the younger brother proves the better Souldier.

DAGGER: Nay, *Dagger* will defende you both for good Souldiers.

SWORDE: *Rapier* a Souldier? When did you ere knowe *Rapier* fight a Battell?

DAGGER: Yes *Rapier* is a Souldier, and a Man as well Armed at all poyntes as anie one.

SWORD: No, no, its *Sworde* that is the notable Souldier; Why, theres none of all you Captaines could doe anie thing in Warre without him.

RAPIER: I hope *Rapier* hath not beene at Fencing-Schoole all this while for nothing.

DAGGER: Alas ther's none *Maister of Defence*<sup>32</sup> but *Dagger*: But yet if you speake of Souldiers, the's Bow, Bill,<sup>33</sup> and Gunne, worth twenty such as wee are.

RAPIER: Indeed they say that *Bow* has bin an olde Souldier.

SWORD: Yet hees not fit for a Souldier, any man may bende him as hee list.

RAPIER: And as for Bow-string, I dare undertake to whip him my selfe.

SWORD: Then let mee alone to tickle *Bowes* owne nocke yfaith.

DAGGER: But what say you to Bill? Hees a notable sturdy villaine.

SWORD: Bill, Ile pay him soundly, if ere I reach him.<sup>34</sup>

DAGGER: Its more then you can doe, Ime affraide; For Bill's a Tall-fellow ons hands, and will quickly be Wood: and then theres Gunne, such another Bouncing-fellow too.

RAPIER: Gunne, Alas hees No-body: any little Boy will make him roare. I have made him goe off oth Felde, a good many times my selfe.

DAGGER: Well, is Gunne No-bodie? Ime sure heel give some blowes sometimes.

SWORD: Its' nere but when Powder overcharges him, then indeed heel be somewhat hote oth matter.

RAPIER: I think that Powder is a vile bragger, he doth nothing but cracke.<sup>35</sup>

DAGGER: Faith I knowe not what Souldier he is, but they say, Hees an excellent politician.

RAPIER: Hee a Politician?

DAGGER: Why, hee has an excellent wit?

SWORD: Pish, Its nothing but a flash.

DAGGER: Ime sure I can remember since he was a Parlement-man.

RAPIER: Hee a Parlement-man: For what Shyre?

DAGGER: Nay ber-lady, it was for the whole Countrey.

SWORD: I wonder they should chuse him: Why he does every thing on the sudden.

DAGGER: Oh he plottes shrewdly. If they had not look't too it, Hee had undermined the whole parlement-house.<sup>36</sup>



<sup>32</sup> "The Company of Maisters was an affiliation of martial arts instructors (Masters of Defence) who ran their own academies which were known to the English as Scholes of Fence. In 1540 King Henry VIII issued Letters Patent to the Company the effect of which was to recognise their group as an official and legally constituted company or corporation. Aylward suggests that the Company of Maisters or its forerunner was in existence in very much earlier times than the 16th century. This is entirely feasible given that scholes of fence are mentioned in legislation as early as the 12th century (circa 1180)." Terry Hand, *The Company of Maisters of the Science of Defence*, 1999.

<sup>33</sup> The bill is a pole arm mounted with a broad metal head with a concave cutting edge, favored by the English.

<sup>34</sup> The combatant wielding a bill may hold a swordsman at bay because of the longer reach of his weapon.

<sup>35</sup> Pun with "boast" and the sound a gunpowder explosion makes.

<sup>36</sup> This exchange is a reference to Guy Fawkes and the Gunpowder Plot, a conspiracy to destroy the King, Lords, and Commons by "igniting a store of gunpowder placed beneath the House of Lords, in revenge for the penal laws against Catholics." Guy Fawkes, the agent of the conspirators, was seized on November 5, 1604, as he was about to fire the mine.



photo highlights from Jamie Cheatham's thesis project, *Violent Delights*, featuring MFA candidates: Robin Armstrong, Jerry Tan, Tiza Garland, Jim Quesenbury & Jamie Cheatham

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SWORD: I but hees No-body now-adayes, Hees blowne up long agoe.

DAGGER: Well, if eyther you, or any body else shuld meete with Powder, yet it's a hundred to one, if he meete not with his match.<sup>37</sup>

RAPIER: Nay, you should let him alone *Dagger*, and you should see that *Swords* as notable a bragger as Powder. He thinks hee shall nere be matcht too: but hee shall, and over-matcht too, by *Rapier*; I warrant him. Come *Sworde*, after your long Parley, Dare you goe into the Fieldes?

SWORD: Dare I? You shall soone see that: Goe, and Ile follow you.

DAGGER: Well saide, desperate *Dicke*, *Sword*, You may be asham'd to offer it. You knowe you are two-handed *Sworde*, and *Rapier* has but one hand (unlesse I helpe him) to do any good withall, and yet youde have him go into the Fieldes with you. Come, theres neyther of you shall goe. Doe not you knowe that Duells are put downe?<sup>38</sup>

Youle bee bound toth Peace ever heereafter, if you strike but one stroke. Therefore you had best let me decide your controversie for you.

SWORD: Why, you are a backe-Friend to us both *Dagger*.

DAGGER: Nay, you knowe ime equally allyed to you both, and therefore shall prove an impartiall Judge: How say you, will you be rulde by me?

RAPIER: Nay let him choose, *Rapiers* at a good poynt, whether he will or no.

DAGGER: Why are you so long *Sword* before you speake?

SWORD: Are duells put downe? Then I am forc'de to be Friends:



<sup>37</sup> A piece of slow-burning rope used to ignite the powder in a gun.

<sup>38</sup> King James I's "Proclamation against Private Challenges and Combats" published in 1615.

Speake then.

DAGGER: Then in brieve it shall bee thus. *Sworde*, you shall beare Chiefe force ith Campe, and be made Generall of the Field, to beare sway every where. As for you *Rapier*, since Duells are put downe, you shall live quietly and peacablie heere ith Court, and goe every day in Velvet: You shall be Frenedes with everie one, and bee on every ones side, that if occasion serve, and *Sworde* be absent, so that matters are driven to a push, *Rapier* shall be the onley man to performe a Combate: And I my selfe will backe you both, as occasion shall serve.

How say yee, are yee content?

RAPIER: Wee are.

DAGGER: Then goe before to my House, to the *Dagger* in *Cheape*,<sup>39</sup> and there weele conclude all.

RAPIER: A *Long-Sword*.

*Exeunt, Sworde and Rapier*

DAGGER: *Our weapons drawne, and yet no hurt yee finde, Did Dagger then defend unto you minde? Hee that defended others not long sense, At last hee dares not stand ins owne defence; But this hee hopes, with you it will suffize, To crave a pardon for a Schollars Prize.*<sup>40</sup>

FINIS.



<sup>39</sup> A public house in Cheape, a suburb of London.

<sup>40</sup> A pun on the "scholars" of Cambridge and a "Free Scholar" the first level in the guild of the London Maisters of Defence. To become a Free Scholar, one would "play a prize" with long sword and back sword against all comers.

# Worke for Cutlers: A Brief History

*Worke for Cutlers* was discovered in the Harleian Miscellany of the British Museum by Mr. A. Forbes Sieveking in the early days of the Twentieth Century, when several English gentlemen of note were devoting serious study to the revival of historical European swordsmanship. The play was performed at least twice in a program of Elizabethan music and swordplay. The first performance was, fittingly, at Trinity Hall, Cambridge, in 1903, with Captain Alfred Hutton, the author of *Cold Steel* and *The Sword and the Centuries*, and Mr. T.H. Toynbee in an exhibition of broadsword and buckler, dagger versus unarmed man, case of rapiers and rapier & dagger. The second performance was in 1904 for the Royal Historical Society, and featured Captain Cyril Matthey, who revived George Silver's treatises on English swordplay, and Mr. Toynbee in a demonstration of "broad sword & buckler v. broadsword & dagger, as taught by Mr. George Silver in his Paradoxes of Defense; case of rapiers according to Vincentio Saviolo; and rapier & dagger." In both performances, Mr. Sieveking appeared in the role of "Dagger."

Ignored for the better part of a century, *Worke for Cutlers* was recently rediscovered once again, at a time when historical swordsmanship is undergoing another renaissance. It was performed in May of 2000 at the Swordplay Symposium International, in Houston, Texas, with Ann Candler Harlan as "Rapier" Steve Fenley as "Sword," and Mark Rector as "Dagger," under the direction of Mr. Rector, with the assistance of Linda McCollum.

For serious students and practitioners of the sword, the intervening three hundred and eighty-five years present no barrier to the enjoyment of this unique example of collegiate humor. If the reaction at SSI is any indication, modern audiences will continue to delight in the good-natured fun of *Worke for Cutlers*.

by  
Keith Ducklin and John Waller

*Sword Fighting: A Manual for Actors and Directors* has been written to offer some guidelines on how to train with historical weapons, as well as showing how authentic European fighting styles from the past can be adapted for the purposes of directing combats for stage, screen and living history projects in the twenty-first century. Part One of the book lays down a positive philosophy for training; Part Two provides illustrated step-by-step training sequences to aid the reader in recreating the fighting styles of some of the most commonly used swords from the late Middle-Ages to the end of the eighteenth century. Each sequence is based on techniques suggested by a range of original fighting manuals from that particular period.

It is the authors' belief that too little modern fight choreography accurately reflects the way ancestors fought, even though there has never been a greater body of research available from which the fight director can draw in devising exciting and authentic historical combats. While no conscientious director would accept gas-light in a period setting which calls for candles, or a waltz instead of a pavane, where fight choreography is concerned there seem to be far fewer who know the difference between sword fight based on modern fencing techniques and one derived directly from historical fighting styles. Making this difference clear should be an important part of any fight director's job.

John Waller explains the philosophy of his teaching method:

The techniques described in this book are the product of a system I have developed over a thirty-year period of teaching historical weaponry, as well as directing fights for stage and screen. It emphasizes reality first: in other words, that all techniques taught should have their basis in those realistic options available to the combatants with the weapons at their disposal.

We know from surviving contemporary fight manuals that sword masters down the centuries urged their students to perfect their techniques, and with good reason: by the medieval period the European warrior class had dominated both the social and political order of Western Europe several centuries, and this domination had been achieved through the use of highly developed and efficient methods of fighting, both armed and unarmed. Swordsmanship continued as an accomplishment expected from soldiers and civilians of the upper classes until the early part of the nineteenth century, and skill with both sword and lance was still expected from the cavalry of many European countries until the twentieth century.

Throughout my career, the guiding principles on which I originally based my system have remained unchanged. I believe that before either teaching the use of a particular weapon, or working on the staging of a fight, the fight director must ask how the weapon's use will be affected by:

- the mechanics of the human body;
- the design of the weapon;
- the clothing or protection worn by the fighters;
- the combatants' motivation.

Each of these factors is addressed in detail in Part One of the book.

# *Sword Fighting: A Manual for Actors and Directors*



Keith Ducklin explains the physical aspects of the book's teaching method:

The fight sequences described and illustrated in Part Two form the basis for safe, effective training in medieval two-handed sword, medieval hand-and-a-half-sword (wearing armour), sixteenth-century sword and buckler, sixteenth- and seventeenth-century rapier and dagger, and late seventeenth-century transition rapier/eighteenth-century smallsword.

Each sequence incorporates a logical progression and range of techniques which, we believe, represent the fighting style of that particular weapon and period. As in many period manuals, the sequences are fought by a Master and his Scholar who have been given motivation

but no specific characterization. The body mechanics of every movement are described and illustrated in detail, so that each technique can be carefully studied and followed by the reader who uses the key disciplines of eye-contact, balance and intent. The number and variety of techniques are by no means exhaustive, but are intended to form the basis for further study and experimentation.

As an example, the following fight sequence is designed to instruct the student in the basics of Rapier and Dagger.

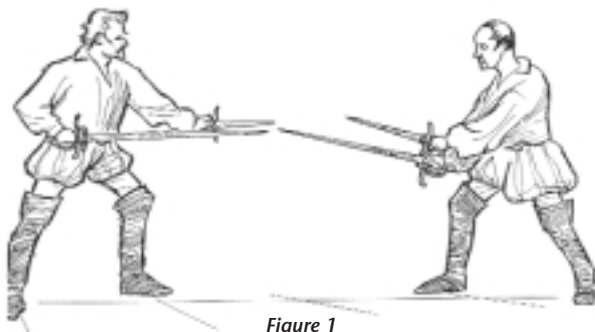


Figure 1

**Figure 1.** The Scholar takes a guard with his right foot and sword held in front, left foot and dagger drawn back so that the hilts of the rapier and dagger are level and in line. The knuckles of both hands are up.

The Master takes a guard with the right foot and rapier drawn back, the left foot and dagger held forward so that the points of both the rapier and dagger are level and in line. The knuckles of both hands are up.

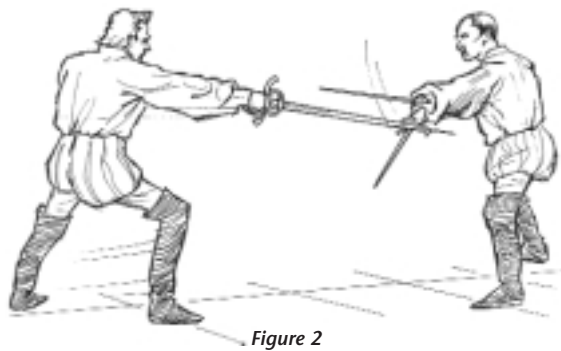


Figure 2

**Figure 2.** The Master makes the first attack with a deep and committed thrust to the Scholar's stomach between the Scholar's weapons, fingers up, passing forward with the right leg. The thrust is aimed off and to the Scholar's left. Remember: the thumb guides the direction of the thrust.

The Scholar steps back with the right leg, parrying with the dagger in a clockwise circular motion over the attacking blade and taking it to his left away from his stomach.

**Figure 3.** The Scholar keeps the Master's rapier engaged with his dagger and thrusts to the Master's stomach between the Master's weapons, fingers up, passing forward with the right leg. The thrust is aimed off and to the Master's left.

The Master, realizing that his fully committed first thrust has left him vulnerable and that his rapier is still in contact with the Scholar's dagger, sidesteps to the right with his his left (rear) leg. If the Master's attack has been made properly and with good balance and full commitment, body mechanics will make the



Figure 3

sidestep easier and safer than passing straight backwards. As the Master sidesteps he defends in a clockwise circle over the attacking blade taking it to his left away from his stomach.



Figure 4

**Figure 4.** The Master keeps his dagger in contact with the Scholar's rapier and attempts to force the dagger around the outside of the rapier with a bind, in reality into the Scholar's face. Theatrically, the dagger should be aimed above the Scholar's head. There is no step at this point.

The Scholar opposes the pressure of the Master's dagger against his rapier with equal force.

The Master, realizing that his initial attack has been thwarted, takes advantage of the Scholar's vulnerable position to attempt a side-kick to the groin with his left leg, pivoting on his right. In preparation for the kick the knee should first be brought up and bent at waist level, so that the forward extension of the leg can be as precisely targeted and pulled as any sword thrust. The Master kicks, landing the sole of his foot firmly on the Scholar's upper thigh, the Master's leg three-quarters extended.

The Scholar, realizing that his groin is vulnerable, turns his body to the left (without stepping on either leg) so that his thigh protects his groin, leaving both fighters momentarily balanced in this position.

This move teaches both fighters to properly assess their distance as well as maintain balance.

**Figure 5.** The Master then attempts, in reality, to kick the Scholar away and off balance by extending the left leg to its full length while keeping his balance centered over his right.

The Scholar, realizing the Master's intention, continues to keep eye contact with the Master over his right shoulder

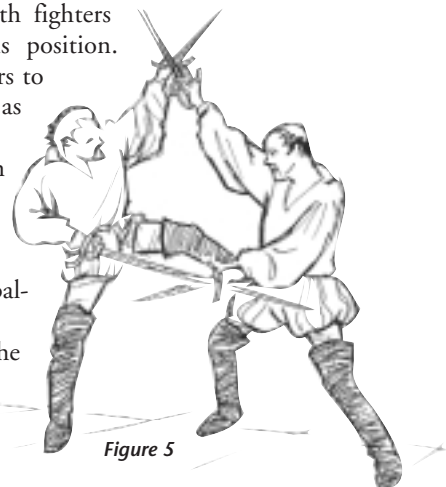


Figure 5



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while turning even further to the left and passing his right leg back and around past his left to keep his balance.

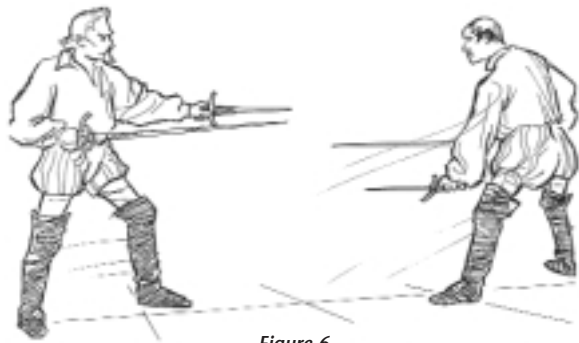


Figure 6

**Figure 6.** The Scholar's left foot lands as the upper half of his body completes a half-turn. After a moment's loss turning his head he now has eye-contact with the Master over his left shoulder. His left foot and dagger face the Master, while his right leg and sword are drawn back. Throughout the whole turn the Scholar attempts to keep his weapons trained on the Master.

The Master shifts his balance off his right leg as the Scholar absorbs the kick, allowing his own left leg to fall forward.

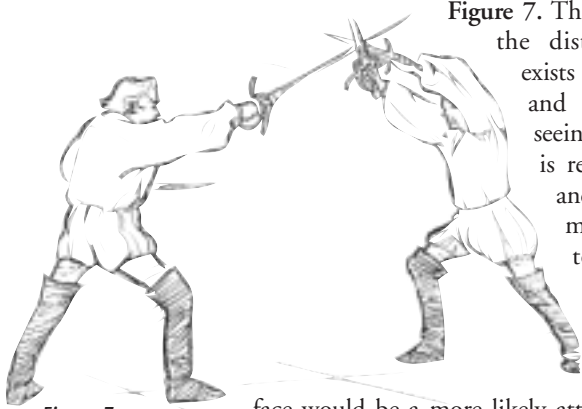


Figure 7

**Figure 7.** The Master, judging the distance that now exists between himself and the Scholar and seeing that the Scholar is recovering his balance after the turn, makes a cut down to the Scholar's head, passing forward with the right leg. (A thrust to the

face would be a more likely attack at this point, but these types of attacks carry a high level of risk even for skilled practitioners and are not demonstrated in this book.) This head cut would in reality be a strong and committed one in order to force the Scholar to block with both sword and dagger, but theatrically this power must be suggested by the performer's ability as an actor—the blow must be safely pulled. Also, in reality and theatrically, if the Master steps in too deeply with his attack he will leave himself vulnerable, therefore his judgement of distance must be such that he is able to finish the attack with no more than six inches of blade over the Scholar's head, no matter how near or far away the Scholar lands.

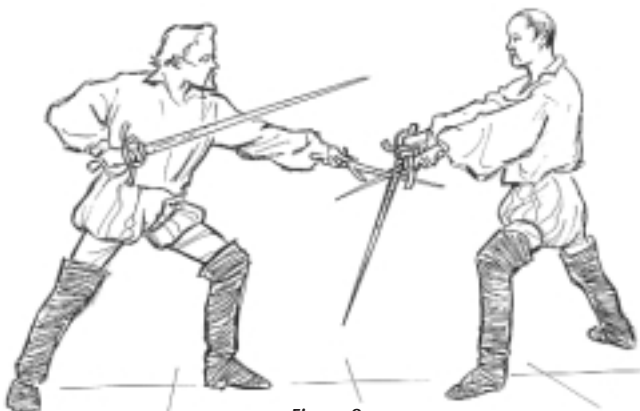


Figure 8

The Scholar, realizing the power of the cut, passes back with his left leg and blocks with the sword and dagger crossed. Because the left leg leads the retreat, the dagger will rise first and under it the sword.

**Figure 8.** The Master immediately follows up with a dagger thrust to the stomach, fingers up, passing with the left leg. The thrust is aimed on target but pulled several inches short of the Scholar's body with the arm fully extended. As the thrust reaches its full extension, the Master draws back his rapier to prepare for the next attack.

The Scholar, feeling the withdrawl of the Master's rapier, passes back on his right leg and drops both sword and dagger, still crossed, to block the dagger thrust.

**Figure 9.** The Master presses with a third consecutive attack by cutting diagonally upwards, in reality at the exposed left side of the Scholar's neck, but theatrically several inches above the head so that it will miss even if the Master does not make the necessary following move. Because of the

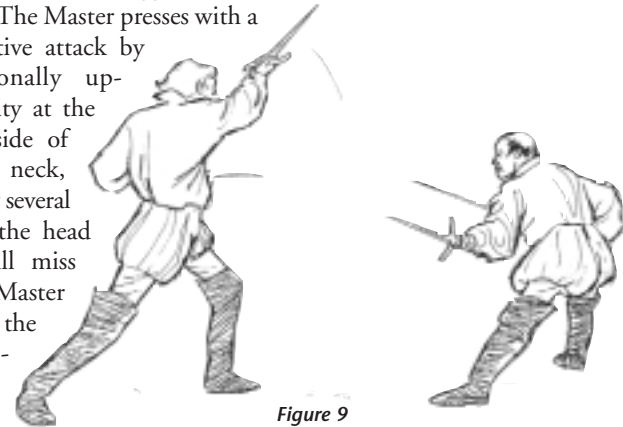


Figure 9

proximity of the fighters at this point there is no reason for the Master to step forward on the attack, so he generates the necessary power with his upper body.

The Scholar ducks back and slightly to the right, throwing his right leg back under him to enable him to drop as low as possible while still keeping good balance. As he does so he draws back his rapier and extends his dagger.

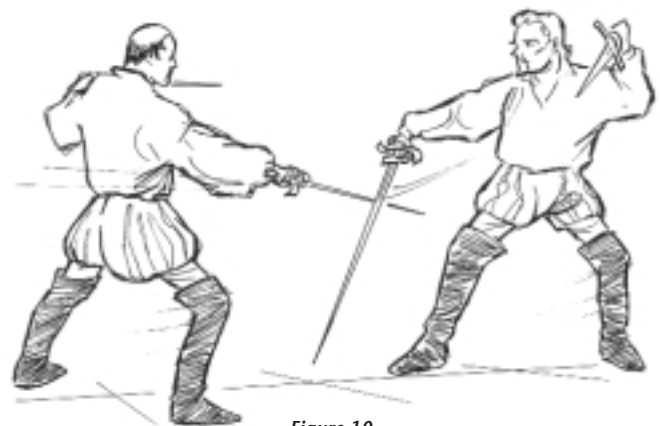


Figure 10

**Figure 10.** The Scholar sees the Master's upward cut reach its full extension and thrusts at the Master's stomach from his low position, knuckles up, passing on the right leg. The thrust is aimed off to the Master's right.

The Master passes back and to the left on his left leg, allowing the rapier to drop under its own weight in an anticlockwise circular movement, beat parrying the Scholar's attack to the Master's right. Simultaneously, he changes the dagger from the conventional upward grip to a downward one.

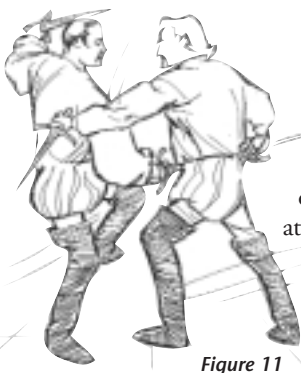


Figure 11

Figure 11. The Master keeps the Scholar's rapier engaged with his own and stabs downward with his dagger at the Scholar, aiming in reality for the right side of the Scholar's neck, but theatrically past the right shoulder with the dagger point turned away to the Scholar's right, passing forward with his left leg.

Figure 12. The Scholar leaps forward and sideways on his left leg to avoid the downward stab.

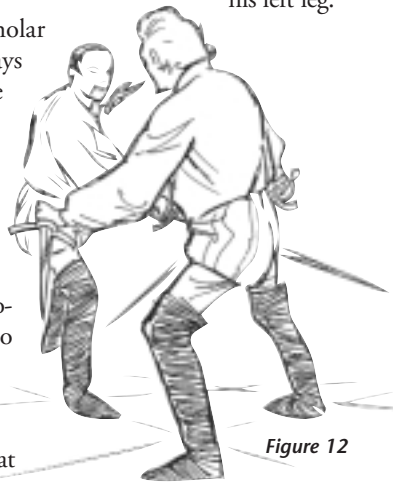


Figure 12

*Sword Fighting: A Manual for Actors and Directors* is a book to be read by those seeking authenticity as well as excitement in their fight choreography. Certainly, no manual of this type can hope to survey every aspect of Europe's martial heritage, but it is hoped that this book will prove useful in giving the reader a better understanding of the diverse dramatic opportunities afforded by a realistic approach to bringing historical fighting techniques to life.

— Fin



John Waller, archer, horseman and falconer, has spent more than thirty years as an action arranger and historical consultant for stage and screen. For nineteen years he taught stage combat at some of England's top drama schools including the London Academy of Music and Drama and the Guildhall School of Music and Drama, the latter of which he was made a Fellow in 1994. His work reconstructing the uses of armour and weapons includes the films *How a Man Shall be Armysd* and *Masters of Defence* for the Royal Armouries, as well as much work on the archery finds from the Mary Rose, Henry VIII's flagship which was raised from the Solent off the coast of southern England. As Head of Interpretation for the Royal Armouries at Leeds he is actively involved not only in directing the interpretative research programme and visitor experience within the museum but also in helping produce specialist film projects such as *Arms in Action series I and II* for the History Channel. He is a member of the British Academy of Dramatic Combat and the Equity Fight Director's Register, and in 1999 founded the European Historical Combat Guild.

Keith Ducklin has spent fifteen years as a practitioner of period fighting techniques, having studied with John Waller while training to be an actor.

He taught dramatic combat at some of England's top drama schools and directed many fights for the London fringe theatre circuit until 1994, when he became involved with the development of the Interpretation Department at the Royal Armouries Museum. As Senior Interpreter he has gone on to play a key role in executing the department's goal to bring alive the collection for the museum's visitors, not least as an active member of the team presenting regular displays of European weaponry and techniques.

As a representative of the museum, he has fought in full 15th century plate armour before both Her Majesty Queen Elizabeth II of England and HRH the Prince of Wales; demonstrated medieval swordfighting for the priests and visitors of Japan's Nikko Toshogu Shrine; and has appeared before delegations from both the International Association of Military and Arms Museums and the International Medieval Congress.

He has also made many television appearances demonstrating historical fighting styles, including two series of *Arms in Action* for the History Channel. He is an accredited teaching member of the British Academy of Dramatic Combat, Secretary of the European Historical Combat Guild, and continues to train students of swordsmanship when his busy schedule at the Armouries allows.



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# Rowland York:



Robert Dudley, Earl of Leicester may have hired Rowland York as a double agent.

## Secret Agent or Innovator?

by Linda Carlyle McCollum

William Camden in his *Annals of the Queen* in 1615 credits the infamous traitor, Rowland York, with introducing rapier fencing into England.

Camden describes him:

This York was a Londoner, a man of loose and dissolute behavior, and desperately audacious, famous in his time amongst the common hacksters and swaggerers, as being the first, that to the great admiration of many of his boldness, first brought into England that bold and dangerous way of foining with the rapier in dueling, whereas the English till that time used to fight with long swords and bucklers, striking with the edge, and thought it no part of a man, either to foine or strike beneath the girdle.

Camden goes on to explain that York having received some injury at the hands of the Earl of Leicester, fled and served for awhile under the Spanish in the Netherlands and was eventually reconciled and made Governor of the fort near Zutphen. Later, contriving to be revenged for the former disgrace, and being bribed with money, he not only betrayed Zutphen to the Spanish but convinced William Stanley to join him by surrendering the city of Deventer.

Who was Rowland York and why does he have the distinction of being the first to bring "foining with the rapier" into England?

Rowland was the ninth son of John York, the master of the mint and sheriff of London. The York family was associated with the crown and the most important houses in England. Rowland's father John had been knighted by Edward VI after his support of John Dudley, the Earl of Warwick, in the overthrow of Somerset. The Yorks, along with the Dudley family, supported Lady Jane Grey's succession to the throne and were imprisoned in the Tower of London. John York was released and continued with his profession as a Merchant Adventurer. Dying in 1569 he left property in London and Yorkshire to his six surviving sons and 1000 marks to his daughter Jane.

After his father's death in 1569, Rowland first surfaces in the state reports as having been a volunteer with the Catholic insurgents of the north during the Northern Rebellion. He appeared at Robert Dudley's estate where his older brother Edward was a retainer, seeking pardon for his actions. Rowland was pardoned being described as "but a child, and seems very sorry for this fact" (Calendar of State Papers).

If York is "but a child" in 1569 he is obviously too young to have been the *first* to have introduced the rapier style of fencing into England.

York next surfaces in 1572 with the first group of Londoners seeking their fortune by volunteering for service in the Netherlands. George Gascoigne, the leading court poet of the day, describes the trip made with York and William Herle in his poem "Voyage into Hollande." He recounts their being ship-wrecked at Brill by their drunken Dutch pilot and Rowland's voluptuous bargain with some nuns claiming that "yong Rowland Yorke may tell it bette than I." Gascoigne's friendship with York and other carousing bohemians labeled him a "ruffian" by his contemporaries.

York is reported fighting in several encounters with the Spanish serving alongside Captain Thomas Morgan, Gilbert Humphrey, Colonel Chester and Roger Williams. Williams relates a clever story about York's plan to capture an enemy convoy of munitions. With limited resources York trimmed up some twenty to thirty farm horses with old saddles and halters to resemble cavalry. With the three hundred English, French and Walloons in his charge they lay in wait for eight hours waiting for the Spanish supply train to enter a small wood on the highway outside of Ardenburgh. As the Spanish entered the ambush, the English fired a volley which caused the first fifty Spanish horsemen to run over their footmen. As the English footmen entered the highway against the Spanish footmen, the disguised horses charged the convoy and so panicked the Spanish horsemen that they ran away leaving their footmen and the convoy to be executed. The next day York and the rest of his party arrived at Ardenburgh with twenty-three pieces of artillery and munitions (Williams).

During the 70s York was also in the employ of Edward de Vere, the Earl of Oxford, as his receiver and boon companion. Oxford's wife Anne, Lord Burghley's daughter, complained of Rowland and others keeping her from her husband's chambers. While initially a serious student, Oxford went through a period of sowing his *wild oats* and had killed an undercook in Lord Burghley's household by running him through on the point of his sword, an act the court ruled a suicide on the undercook's part. Oxford was accused of keeping company with Spanish sympathizers and York was mentioned as being an agent of the Spanish king.

York may have been a double agent working for the Spanish and secretly for Robert Dudley, the Earl of Leicester. Dudley was Burghley's only serious rival for power once the Duke of Norfolk

was removed. Burghley had thwarted Leicester's plot to enlist the aid of Spain in marrying Elizabeth by creating the specter of *Catholic Plots* against Elizabeth as a counter balance to Leicester's efforts. Leicester had reasons to undermine the Cecil household and may have used York in this manner.

In the spring of 1576, York joined Oxford during the last months of his European tour. Upon his arrival in England Oxford refused to return to his wife for six years and went directly to the home of Rowland's brother, Edward York. The cause of his six year break with his wife was allegedly the information York gave him in Paris that caused him to question the legitimacy of the child born to Anne while he was away from England. (Oxford had last lain with his wife in October, her pregnancy was not announced until March, the child was allegedly born in July and Oxford was not notified until September of the birth.)

As one of Oxford's men, York could have been one of those that the Italian Rocco Bonetti repeatedly complains about to the Privy Council for "vexing him daily" (Acts of the Privy Council of England). While there is no direct evidence to link Rowland with any of Bonetti's complaints, Rowland's own servant John Masson was involved in an assault in 1577 on an Italian named Piero Capony (Calendar of State Papers).

York continued to serve in the Netherlands with great value and reputation. Reports show him fighting valiantly. By 1581 York was weary of his Sergeant-majorship in Flanders. Many captains disliked being commanded by him and entered into private quarrels with him. York's profligacy and the fact he was a Roman Catholic caused him to be distrusted by many.

Evidently York had some skill as an negotiator for he fre-

quently serves as an agent for companies recovering their pay.<sup>1</sup> Officials in the Netherlands made a fortune on graft. Officers were envious of one another and were out to get what they could for themselves. Every soldier had to buy his own rations, pay for his own powder and shot as well as any fines incurred (such as 5 shillings for swearing and a day's pay for failing to go to church). Soldiers were miserable from the continuous marching, lack of food and money. When their pay was not delivered on time the soldiers were often destitute and ready to mutiny.

While serving in the Netherlands Rowland corresponded with Sir Francis Walsingham, the Secretary of State and known head of secret agents. He reports to Walsingham on the lack of provisions, military matters, conditions of the camps, jealousy of the French, lack of leadership, the poor performance of troops as well as lack of funds. York complained of the lack of pay "makes all the chiefs poor, amongst whom your poor forgotten servant is one of the poorest, and forced to travail, to live honestly." He trusts that Walsingham will not forget "his old servant" (Calendar of State Papers Foreign).

It was rumored that Alexander Farnese, the Duke of Parma, Spain's leading general in the Netherlands, began making overtures to York to join the Spanish.

In March of 1584 York was unmasked when a plot to open the gates of Ghent to the Spanish was discovered and he and Hembise were taken prisoner. When York was captured, letters to Walsingham indicated that "If York is taken, the ciphers will be discovered," a further indication that York was working as a spy for Walsingham.

Leicester, Walsingham and Sir Philip Sydney all wrote to the States-General for York's release. Roger Williams exonerated York's

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conduct at Ghent for which he was about to be executed. He claimed that York was not a saint but "never Englishman in these wars did greater service than York...whatsoever York did was done with good judgment and great valor"(Calendar of State Papers, Foreign).

His brother Edmund pursued every effort for Rowland's release. Edmund petitioned the States-General to consider:

1. That Rowland was a subject of the Queen.
2. That he was not (nor had been for two years) in their service, therefore they had no authority over him.
3. That he was in the service of the Lords of Ghent and bound to obey them.
4. That many honorable persons had requested his liberty.

Hembise was executed and York was thrown into prison at Brussels and his execution delayed.

By December York was at liberty in Brussels waiting for money to pay his charges which amounted to about a thousand guilders or more.

When Parma seized Brussels in February of 1585, York joined him and was conspicuous on the Spanish side at the siege of Antwerp. York led an expedition of volunteers who in desperation jumped aboard a *volcano boat* sent to blow up the Antwerp bridge, and were able to extinguish the fires that were smoldering on deck before making their escape. A second volcano boat exploded with the boarding party on board and blew up a portion of the bridge killing thousands.

York kept in touch with Walsingham's agents in the Netherlands while serving the Spanish. Since England was not technically at war with Spain, York's service was not really a traitorous act to England, but was certainly not seen in a favorable

light by the Dutch. *Free lancers* owed allegiance, first to themselves, second, to their officers and third (and sometimes only incidentally) to their employers. And while not entirely indifferent to the claims of honor and legality or to the interests of their country of origin, they were motivated chiefly in the exercise of arms by their desire for financial gain.

After informing agents of a plot on the Queen's life, York returned to England just as Leicester was preparing for his campaign in the Netherlands. Leicester lists York as one of those "most distinguished and competent to command a company in the Netherlands" and York returned as a lancer serving under Sir Philip Sidney.

Part of Leicester's campaign in the Netherlands was to capture Zutphen, the Spanish stronghold, and to draw Parma away from Reinbert. It was York who advised Leicester on the best strategy. For some mysterious reason, York persuaded the Earl that the Spaniards were no match for the English in a hand-to-hand encounter. When the Spanish could ride freely up and down and use their lances, they were formidable. But the English were stronger men, better riders, better mounted and better armed. The Spanish hated helmets and proof armor, while the English trooper, in casque, cuirass and greaves, was a living fortress impregnable to Spanish light horsemen. Leicester was convinced by York's reasoning. But when the fog lifted at Zutphen there were three thousand Spanish against two-hundred fifty English horse and three hundred foot(Motley). The battle was a series of personal encounters in which high officers were doing the work of private soldiers. It was at Zutphen where Sir Philip Sidney received his fatal wound.



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Many suspected York to be secretly in league with Parma. The sending of a handful of distinguished English gentlemen against an entire army was viewed as an incredible extravagance. Although Leicester failed before Zutphen, he did manage to capture the forts on the opposite side of the river and succeeded in his objective of drawing Parma away from Rheinbert.

In October the English captured Zutphen along with Deventer. Leicester appointed William Stanley governor of Deventer and placed Rowland York in charge of the Fort at Zutphen which gave control of the whole northeast territory. When the States-General complained about the appointment of two Catholics to such strategic positions, Leicester responded "Do you trust me? Then trust York?" (Dudley)

Leicester returned to England in December leaving his troops in winter-quarters. Men sickened and died, got on each other's nerves, quarrelled, and killed each other.

York remained in confidential correspondence with Leicester and Walsingham. He was not satisfied with the general aspects of the Queen's cause in the Netherlands and wrote Walsingham in a tone of despondency (Calendar of State Papers Foreign). Through his Spanish connections York may have been aware of Elizabeth's secret negotiations with Spain which would have been viewed as a betrayal by those Englishmen giving their lives in the Netherlands.

In January York surrendered the scount of Zutphen to the Spanish and encouraged William Stanley to do the same accompanied by seven hundred men under their command. The States-General of the United Provinces put out a reward for Stanley and York to be delivered to them dead or alive. The effect of this treason sowed suspicion between the English and the rebels so that no one knew whom to trust.

York is said to have gone to Antwerp and Brussels in hopes of going into Spain or Naples to live on his stipend and away from the wars. He wound up serving the Spanish for another year as a lancer. He was wounded in the thigh outside of Deventer while hawking in January of 1588. Rumors began circulating in February that he had died of small-pox with other rumors quickly following that he had been poisoned at a banquet by his Spanish hosts. All his possessions were violently confiscated by the soldiers and his lieutenant was slain and others hurt in the spoiling of his house. Three years later his body and coffin were exhumed at Deventer and gibbeted by the States General for his betrayal.

In a letter to King Philip, Parma mentioned that York upon first entering Leicester's service had immediately opened a correspondence with him and had secretly given him to understand that his object was to serve the cause of Spain. He went on to inform the King that "...he is such a scatter-brained, reckless dare-devil that I hardly expected much of him" (Motley).

Was York really a traitor to his country, or were his actions those of a secret agent acting on behalf of government officials? York's continual conflict with the quick tempered and irascible John Norris, whom Leicester had left in command in the Netherlands, were said to be contributory to his treason. Another possible cause of dissension may be the fact that Leicester, as Governor-General of the Netherlands, knighted many of his men for distinguished service, such as John Norris and Roger Williams, but never knighted York (Calendar of State Papers Foreign).

So what was the source for Camden's comment of York having introduced the foining with a rapier into England?

The primary source of the Camden's *Annals of the Queen*

was Lord Burghley's manuscripts. Since Oxford, after his father's death, was a ward of Burghley's, and since York was later in the employ of Oxford, this connects many of the disparaging remarks about Rowland York to the Lord Treasurer. Camden himself had known personally many of the personages of state or their intimates some of whom were still alive when he wrote in 1615. He explained his approach: "I have rather sifted out the sense and opinion of others; and scarcely have I anywhere interposed mine own..."

Originally written in Latin, the *Annals of the Queen* was translated into French by Paul de Bellegant in 1624 which Abraham Darcie translated from the French into English in 1625.<sup>2</sup> The double translation has resulted in a considerable amount of discrepancy between the Latin and the English versions as well as a great deal of editorial embellishment in the later edition.<sup>3</sup>

Closer examination of Camden's original Latin text shows that he was not just crediting York with being the first to introduce rapier style fencing into England, but rather a style of rapier fencing that hit beneath the belt which had been considered unmanly.

George Silver in his *Paradoxes of Defence* in 1599 makes a similar comment about it being unmanly to strike beneath the girdle. "Yet I confess, in old times, when blows were only used with short Swords and Bucklers, and back Sword, these kind of fights were good and most manly, but now in these days fight is altered. Rapiers are longer for advantage the swords were wont to be: when blows were used, men were so simple in their fight, that they thought him to be a coward, that would make a thrust or strike a blow beneath the girdle."

Attacks beneath the waist and directly into the groin are in evidence as early as Talhoffer's *Fechtbuch* in 1467. Both Silver and Saviolo discuss attacks to the legs and thighs in their books. So why is it considered unmanly (or cowardly) to make a thrust or strike a blow beneath the girdle?

Is it because the English considered the rapier unfit for war and therefore unmanly or cowardly? Did hitting beneath the belt have the same meaning in the 17th century as the 19th century boxing rules that defined it as an unfair strike?

Perhaps Camden's comment carries some implication about York having been a mercenary and sold himself for money. It was customary in Elizabethan times to carry one's purse on the belt and when one was angry and about to fight, one turned the buckle of his girdle around. It is said that "a good name was better than a good girdle and a good reputation was better than money." But how does this explain George Silver's statement?

George Carleton who paraphrased much of Camden in his own history entitled *A Thankful Remembrance of Gods Mercie* in 1627 says the following about York. "This Rowland York was a London man of loose conversation and actions, and desperate. He was famous among the Cutlers of his time for bringing in a new kind of fight, to run the point of a rapier into a man's body..." Carleton makes no comment about hitting beneath the belt.

Other than Camden's and Carleton's references to York there are no extant records of York's duels nor any other verification of why he would be considered the "first" to introduce "foining with a rapier" into England.

Rowland York is just as intriguing today as he was 400 years ago. He touched the lives of so many renowned Elizabethans that his life and exploits reveal fascinating insights on the period. He crossed the paths of the most important military leaders, govern-

ment officials, nobles, poets, and secret agents. If he could speak today and keep one from "filching from him his good name" Rowland York would undoubtedly "tell it better than I."

## FOOTNOTES

1. In 1582 the French used York to control a mutiny over lack of pay and he was later able to pacify a controversy over the spoiling of Hounscott. Later at Antwerp York was appointed to resolve the problem of pay between John Norris and John Cobham.

2. Yorcus ille Londinensis, homo distincto ingenio et praecipiti audacia, suo tempore inter secarios celebris, quod feralem illum rationem in duellis punctum petendi, summa cum audaciae admiratione, primus in angliam intulerit, cum Angli latoribus cesim depugnarent, et vel punctum, vel infra cingulum ferere minime virile existimarent.

3. Robert Norton's translation of Camden's *Annales*. London: Printed by T. Harper for B. Fisher, p. 352. "This Yorke was of London, a man of a dissolute disposition and desperate boldness, famous in his time amongst the common hacksters and swaggerers, being the first that with high admiration for his boldness brought into England that deadly manner of foining with the rapier in single fight; whereas the English till this time fought with long swords and bucklers, striking with the edge, and thought it no many part either to foine, or strike beneath the girdle."

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# Joseph Swetnam



## Fencing Master and Woman-Hater

by Raymond Delgato

In 1615 an anti-feminist pamphlet entitled *The Araignment of Lewde, idle, froward, and unconstant women* [sic] was published and became a commercial success with ten reprints between 1616-1634 and another eighteen by 1733 as well as a Dutch translation which ran five editions. The author, going by the pseudonym of Thomas Tel-Troth, was actually Joseph Swetnam, the Bristol fencing-master who had been the fencing tutor to Prince Henry and who would two years later publish his treatise on fencing, *The Schoole of the Noble and Worthy Science of Defence*.

*The Araignment*, though its arguments are disorganized and contradictory, initiated an anti-feminist controversy. The work relies heavily on stories gleaned from schoolboy texts and is full of proverbs and anecdotes. One of Swetnam's motives was to warn young men against the dangers of women. He attacks females for their lust and passion, their use of cosmetics, and their power to destroy men. Love is viewed as a delusion

and marriage as inadvisable. However, he does give advice on choosing a wife (preferably a young, flexible and malleable one) and discusses the duties of the husband and wife concluding with a warning against marrying widows who are set in their ways and have to be retrained. He promises to be in the process of writing an even more inflammatory sequel.

Anti-female sentiment was not unusual in the Jacobean period where the inferiority of women was encouraged by both the church and state. Swetnam's bitterly hostile style with its tough and witty rhetoric brought him instant notoriety and appealed to the fears and prejudices of an ever growing middle-class. The controversy that developed in reaction to the pamphlet reveals the attitudes of the popular reading audience of the time.

Over the next two years three well informed, articulate and witty replies to Swetnam's *Araignment* were published. Rachel Speght's *A Mouzell for Melastomus* appeared in 1617, followed by Ester Sowerman's *Ester hath hang'd Haman* and Constanza Munda's *The Worming of a mad Dogge*. The three respondents knew of each other's pamphlets and were careful not to cover the same arguments in their responses.

Speght's was the first direct response to Swetnam. She felt she had to answer or people would assume that Swetnam and his illiterate pamphlet were right. She argues that women are weaker than men and therefore are less guilty than men. She supports her statements with Biblical references and the reasons why God created woman. A second pamphlet by Speght was attached to the first entitled *Certain Quaeres to the bayter of Women*. Claiming it was too frivolous to even try to answer all of Swetnam's absurd statements, she goes on to cite the Bible and other historical evidence to refute Swetnam by specific line and page number.

Sowerman's rebuttal is a better defense of women and a stronger answer to Swetnam. She accuses him of arraignment all women, good and bad, rather than the stated "lewd, idle, forward and unconstant women" his title suggests. She sets out to prove that men should honor women for their dignity and worthiness. She refutes Swetnam's allegations citing stories in the Bible and in history about great women to prove her point. The last chapters are an arraignment of Swetnam himself followed by her argument in favor of women against men. It ends with a poem in rhymed couplets summarizing the arguments against Swetnam and is signed

Joane Sharp. Sowerman's main grievance, like Speght's, is Swetnam's condemning of all women rather than just the bad.

Munda in her response concedes that some women are bad and goes on to criticize Swetnam as a clown and a fool as seen by his writing and education. She points out his references to some of the worst writers, his childish images, and his misquotes from the Bible, Socrates, Plato and Aristotle.

The controversy that arose from Swetnam's pamphlet reflects a transition from a previous literary obsession with praise or dispraise of woman to a concern with woman as a partner of man. The replies by the three women are addressed to a more learned or upper class society while condemning the popular press of the middle class. The controversy went on for years.

In the midst of this controversy Swetnam was preparing his treatise on fencing. He mentions having put it together "peecemeale" over the years and since it was printed in haste at the request of friends, he claims some of his notes were left out but would follow in his second book. The first half of the work is devoted to warnings about drunkenness, cowardice, laziness, complacency and other moralizing. He claims to have written the book to help those who were not able to access a fencing teacher.

According to Alfred Hutton, Swetnam is the first English writer to advocate the lunge, although he does not call it that. The lunge and recovery Swetnam discusses is a distinct improvement on the "increased foote forwards" suggested by Grassi and J.G. He is also the first master to advocate working in a straight line with one's opponent rather than traversing round and losing time and distance.

Swetnam was the leading exponent of the exaggerated length of rapiers being four feet long and daggers two feet. His rationale was economic because a sword would wear out a pair of hose and three pair of hangers before a rapier wears out one pair. With rapiers this long one would have to come on guard twelve feet from one's opponent to use the weapon to any advantage. Although Swetnam grounded his teachings in the use of the rapier and dagger, he also taught the use of staff, backsword, longsword and short sword. Since these were the primary weapons used by the London Masters of Defense during the time it is assumed that Swetnam was a member. In his "Epistle to the Reader" he promises that in his second book he would

deal with other weapons. An extant edition of the second book has yet to be discovered.

In 1618-19 the Queen's Players staged a play at the popular Red Bull Theatre entitled *Swetnam the Woman-Hater Arraigned by Women*. The play was published in 1620 with a title page illustrating Swetnam being brought before the bar to be tried and muzzled by the women of the court. The play was based on a fifteenth century novelette by Juan de Flores which was published five times in England between 1556 and 1608 in multilingual printings designed as language teaching aids in French, Italian, Spanish and English. The plot on which *Swetnam the Woman-Hater* was based was well known to the Jacobean audience.

*Swetnam the Woman-Hater* has the standard Jacobean tragicomic plot with corrupt justice, disguises, revenge, masques, miracles and repentance. Atticus, the King of Sicily has lost his two sons, one is dead and the other, Lorenzo, has been missing since the battle of Lepanto eighteen months earlier. His daughter Leonida refuses to choose a husband as she is in love with Lisandro the Prince of Naples, a principality that is out of favor with her father Atticus. The evil counselor Nicanor wants to marry Leonida and assume the throne. When Leonida and Lisandro are discovered together, Atticus is forced to bring them to trial to prove who was at fault. The Sicilian law dictates that only one be punished bringing about a trial to discover who is primarily responsible for the affair, the man or the woman. The Swetnam character upholds the male cause, that the woman is at fault, while Atlanta, a visiting Amazon who is really Leonida's missing brother Lorenzo in disguise, upholds the female cause. The all male court sides with Swetnam and Leonida is condemned to death. Atlanta fakes Leonida's execution and when Lisandro attempts to kill himself, Atlanta saves him. Atticus is stricken with remorse and is convinced of the innocence of his daughter. In the end a masque is performed and all the characters are restored, the union of Leonida and Lisandro is blessed by Atticus, and Nicanor is forgiven.

Swetnam's role in the subplot as a dangerous buffoon provides the comic relief. In the play Swetnam is setting up a fencing school in Sicily having been run out of England by two or three women (possibly an allusion to the three women who replied to his pamphlet: "*Two or three good wenches, in mere spight, Laid*

*their heads together, and rail'd him out of th'land*." Accompanied by his trusted servant Swash, Swetnam takes on the alias Misogynos. After the trial he falls in love with Atlanta who exposes Swetnam's cowardice and incompetence as a fencer. It is a battle between a warrior and a braggart with Swetnam coming off second best in the verbal battles. The women burst in and seize Swetnam, set up court and arraign him. He suffers ritual humiliation and is temporarily repentant.

The novelette, on which the play is based, also included a woman-hater in its subplot who was beaten, tortured and burned to death by a tribunal of women. Swetnam's fate in the play was comic rather than tragic having close links with the pamphlets.

An implication in the play exists that suggests Swetnam may have left England before the play was performed. Swetnam may never even have seen it though references to the play continue into the 1630s.

The facts of Swetnam's life are obscure and even the date of his birth is conjecture. In the *Arainment* he mentions having been a traveler for thirty odd years which might put him in his mid 40s in 1615. He was not highly educated or wealthy. In *The Schoole of Defence*, he claims he never went to school six months in his life. He also mentions being a Plymouth man who served in the army abroad and that he studied mostly in London. While mentioning having received instruction in fencing from English, French and Italian masters, he unfortunately never names them. His position as a fencing master must have been socially precarious and he appears to have died in debt. Documents associated with his death somewhere abroad in 1621 mention his legitimate daughter, Elizabeth Merrick, which indicates he had been married at one time. With the death of his daughter in 1626, documents confirm his having had a fencing school in Bristol. The rest is silence.

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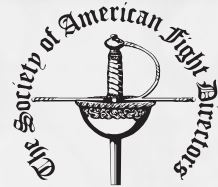
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# BAYONET



Figure 1: Bayonet vs mounted swordsman, 1902, showing extended "throw."

by John McGrath

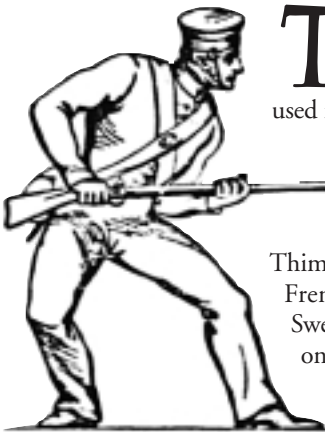


Figure 1: Guard Position from Bayonet Exercise, 1860.

The musket or rifle with fixed bayonet is a formidable weapon in the hands of a skilled user. Like the sword, it can be used for both attack and defense and it can be employed against a variety of other weapons such as another bayonet, a sword or lance. Thimm(1) lists 165 publications in English, French, German, Italian, Spanish and Swedish up until 1890. Of these, "A Treatise on the Science of Defense for the Sword, Bayonet, and Pike in Close Action" by

Anthony Gordon

published in London in 1805 is claimed to be "the earliest known work giving any idea of attack and defense with the bayonet."

After that date, publications rapidly multiplied. The analysis of the techniques which follow is taken from four such later manuals (2-5).

There is no general agreement on the *guard* position which varies from author to author. The position recommended in the official *Bayonet Exercise* (2), Fig. 1 is derived from the Charge Bayonet drill position with the right wrist withdrawn to rest on the upper part of the hip and the left elbow close to the body. In

comparison with this tense position Elliott (3) recommends a positively laid back stance while both Waite (4) and Hutton (5) adopt a relaxed but alert position mid-way between these extremes. The guard position should cover neither the inside nor the outside line but should be ready to parry in any direction. When the opponent is out of distance, this *guard* can be rested by withdrawing the hands and lowering the rifle until the right hand rests on the upper part of the right thigh and the back of the left hand and wrist on the left thigh.

Advancing, retiring and lunging will seem easy to a left handed fencer but will need some practice by the right hander before movement becomes fluent. Although a full lunge is not recommended as it can lead to loss of balance with this long and heavy weapon, it was still much used by bayonet fencers.

Bayonets can be engaged in either the inside or outside lines. Relating terminology to swordplay, the inside engagement is described as being *quarte* but there is disagreement over the naming of the outside line with Hutton (5) preferring *sixte* and Waite (4) *tierce*. This seems to reflect the starting point of their texts from foil and sabre practice respectively. One factor which must be remembered is that, as the left leg and arm are the advanced limbs, *quarte* (inside line) is to the right and *tierce/sixte* (outside line) to the left. Again, it is more familiar to the left handed fencer than to the right hander.

The range of attacks, often called *points* varies from writer to writer. On two there is general agreement. The *first point* is the natural movement made by thrusting the rifle forward, barrel uppermost, to the full extension of both arms completing the

movement either by bracing the right knee or by effecting a short lunge with the left foot. From this position the *throw* can be executed by opening the advanced (left) hand and allowing the rifle to slide over it until the magazine, trigger guard or other hand makes contact. In bayonet fencing, the *throw* was often still further extended by releasing hold with the left hand, extending the right arm as far as the weight of the weapon permitted and, at the same time, *passing* (stepping forward with the right foot), Fig. 2.

The second is a *shorten arms* action, Fig. 3, in which the rifle is withdrawn barrel downwards before the thrust is made. The major difference between authors concerns the height at which this withdrawal is made with Angelo (2) and Elliott (3) favoring a high position and Hutton (5) a lower version. Elliott calls this the *second point*, Fig. 3. Angelo opts for a much more withdrawn version which Elliott treats as a different movement termed the *third point*, Fig. 3. Withdrawing the weapon this further distance would be impossible with hands in the lower position advocated by Hutton.

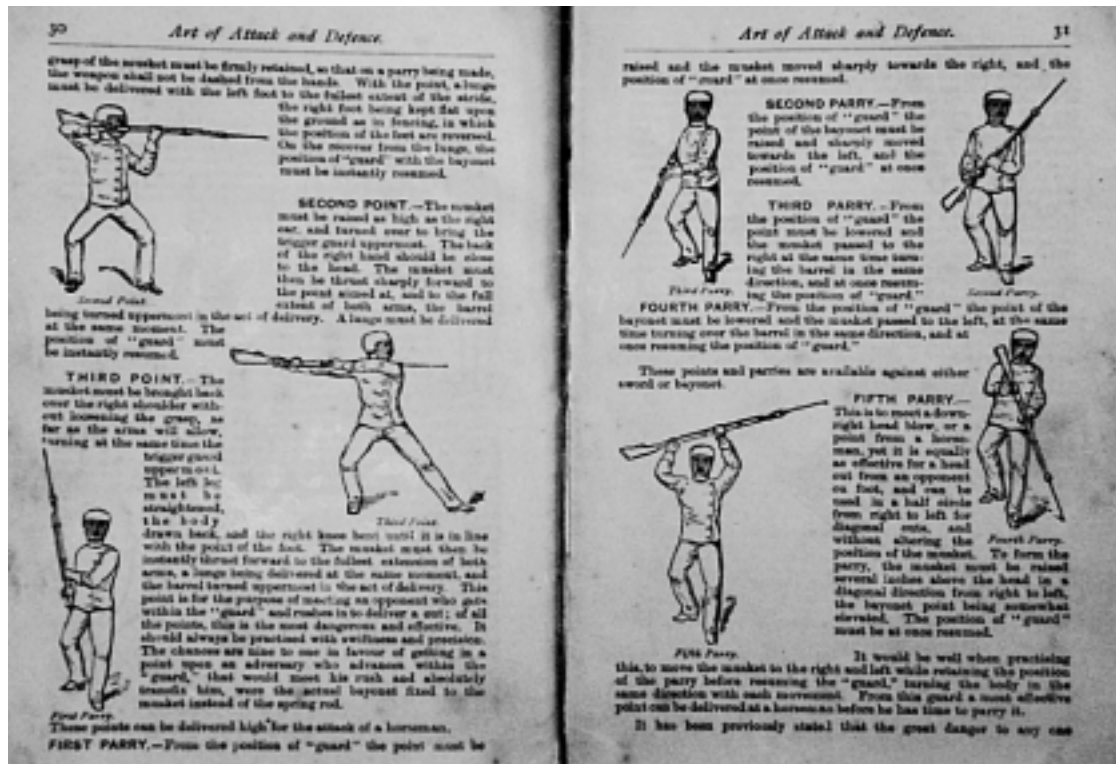


Figure 3: Second and third points (shorten arms) and the five parries according to Elliott.

There is some measure of agreement on positions for five main parries but they have no common names, Table 1.

These parries, as illustrated by Elliott(3) are shown in Fig. 3.

Parries are correctly executed when the attacking weapon is met by the woodwork of the defender's weapon.

Most instructions for bayonet concentrate on thrust, but the sword bayonet and its slightly shorter relation, the knife bayonet,

both of which were used until after World War I also had edges. Like the sabre there was the true edge directed downwards away

from the muzzle, and the false, which is directed upwards. Hutton (6) lists three cuts with each and observes that each should be finished with a drawing action to "make the edge bite." He also cautions against cuts to the body where thick clothing could render the cut ineffective.

Two uses of the butt are also given by Hutton (6). The *butt-thrust* is delivered by dropping the bayonet to the rear over the left shoulder, passing

Parry	Elliot	Waite	Hutton
Inside, high	First	Quarte	
Outside, High	Second	Tierce	Sixte
Inside, low	Third	—	Septime
Outside, low	Fourth	Half-circle	Seconde
Head	Fifth	Prime	Horizontal prime



Figure 4: Bayonet vs bayonet on board HMS Hood showing guard (left) and first point (right).



the simpler attacks, often preceded by attacks on the opponent's weapon. These attacks, the *beat*, the *pressure* and the *froissement*, are executed in a way similar to the same movements with the foil.

The versatility of the bayonet as a weapon can be seen from contemporary illustrations of its use. As well as opposing another bayonet, Fig. 4, it could face the swordsman on foot (Fig. 5), the mounted swordsman (Fig. 2) and the lancer, Fig. 6.

CAUTION: Modern fencing clothing is neither strong enough nor sufficiently padded for use with the spring bayonet.

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✦ *Fin*

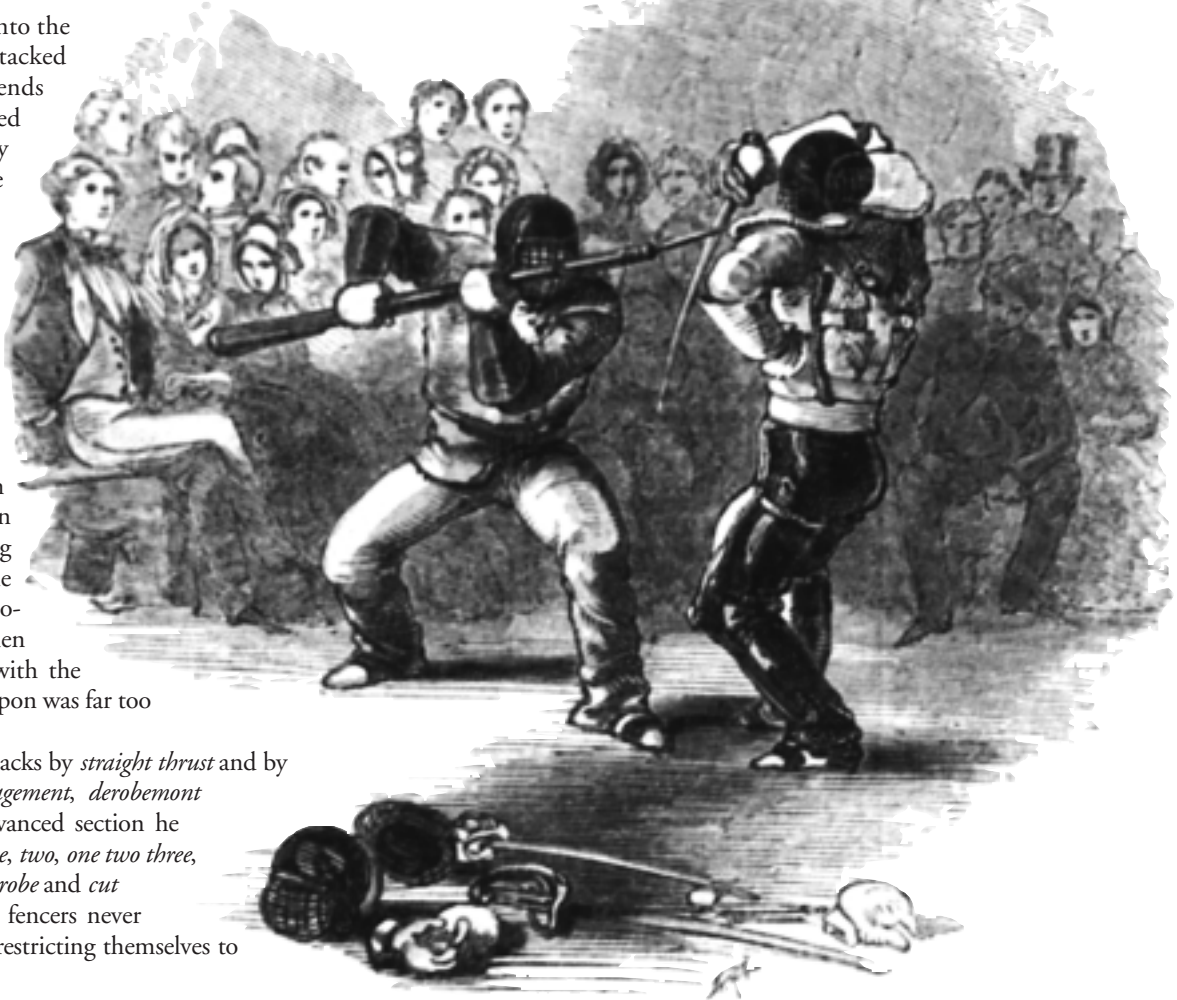
*Figure 5: (below) Bayonet vs sword, 1849, showing shorten arms.*

*Figure 6: (left) Bayonet vs lancer, ca 1900, showing parry of fifth (Elliott) of prime (Waite) or horizontal prime (Hutton).*

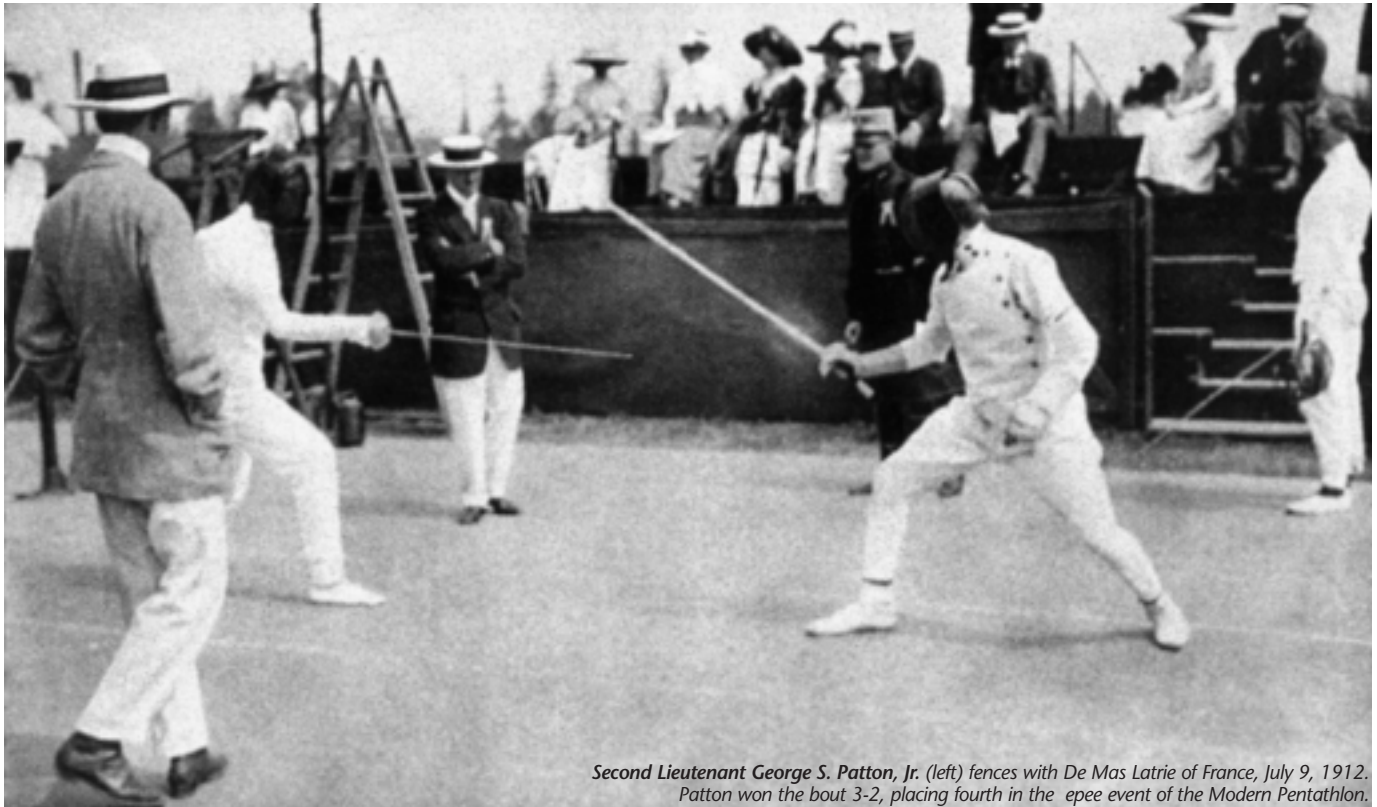
and driving the heel-plate into the adversary's face. When attacked from behind he recommends the *back butt-thrust* executed without moving the feet by turning the body on the hips and with a full swing of the arms forcing the heel-plate into the face of the assailant.

The absence of cuts and butt-thrusts from the other authors may seem strange but reflects bayonet fencing as a sport as opposed to fighting. In the former, the configuration of the spring loaded fencing musket permitted only the use of point. Hitting an opponent in the face, even when masked, or anywhere else with the butt of an eleven pound weapon was far too dangerous.

Hutton (5) discusses attacks by *straight thrust* and by thrusts preceded by *disengagement*, *derobemont* and *cut over*. In a more advanced section he deals with *under and over, one, two, one two three, cut over disengage, cut over derobe* and *cut over one two*. Most bayonet fencers never aspired to such complexity, restricting themselves to



# GENERAL PATTON AND THE U.S. CAVALRY SABER



Second Lieutenant George S. Patton, Jr. (left) fences with De Mas Latrie of France, July 9, 1912. Patton won the bout 3-2, placing fourth in the epee event of the Modern Pentathlon.

by  
Richard J. Gradkowski  
Reprinted from *The Swordmaster*

General George S. Patton, of WWII fame, had an important influence on the evolution and practice of the US Cavalry saber. While, as a cadet at the Virginia Military Institute and the US Military Academy, his main sports were football and athletics (he was a 220 yard sprinter), he maintained an interest in military applications of the sword. Patton helped organize a *broadsword* team (broadswords being sabers, as opposed to the foils which were fenced by the official West Point fencing team). An enthusiastic fencer, he broke a saber blade on an opponent in practice and, despite being dyslexic, even wrote a poem about swordsmanship. He apparently also fenced at several fencing salles in the New York City and Washington DC area and had sufficient skill to represent the USA in the 1912 Stockholm Olympics in a new event, the Modern Pentathlon. This event, sponsored on the initiative of the founder of the modern Olympics, Baron Pierre de

Coubertin, was a combination of five disciplines: riding cross country, epee fencing, pistol, swimming 300 meters, and running cross country for four kilometers. The concept behind the events was that a military courier of the Napoleonic era needed these skills to ensure completing his mission. It is possible that deCoubertin may have been inspired by Arthur Conan Doyle's popular short stories of a *Brigadier Gerard*, who embodied these characteristics. The event was initially geared to career military officers, although now it has been truncated and civilianized. DeCoubertin was himself a fencer and especially interested in fencing on horseback. Because of deCoubertin's personal patronage, the International Olympic Committee itself ran the Modern Pentathlon until 1949, when the International Modern Pentathlon Union was formed.

Remarkably, in 1953 West Point eliminated fencing as a varsity sport, and more recently the US Naval Academy (where fencing was taught since 1854) also dropped fencing. Paradoxically, the Air Force Academy retains varsity fencing, perhaps under the theory that the aggressive tactics and quick reflex training may be useful to airmen.

Patton did very well in his Pentathlon events. He was an accomplished horseman and athlete and did well in fencing. In the epee event, he won twenty-one of his twenty-four bouts, defeating the French army champion De Mas Latrie along the way. Patton came in fourth place in the epee. There was, however, a *contretemps* in his shooting event, since two of his shots either missed the target completely or went through exactly the same hole as a previous shot. Of the twenty rounds, Patton scored eleven 10s, four 9s, two 8s and one 7. One can only speculate as to what happened to the two missing rounds. At any rate Patton was dropped to fifth place and no medal. Following this event, the US fencing team conscripted Patton to fence in the saber competition. Despite having trained primarily in epee, Patton fenced on the US saber team.

Despite the apparent problem with the pistol event, Patton was thoroughly competent with firearms. He had earned Expert Rifleman and Expert Revolver ratings and was an experienced hunter. One time, while on patrol on the US/Mexican border, he shot a running jackrabbit from fifteen yards away from the back of his trotting horse, a feat which earned him some reputation. During the punitive expedition to Mexico in 1916 he led a detachment of ten soldiers in a brisk firefight at the Rubio Ranch, where

one of Pancho Villa's officers, Julio Cardenas, and several others were killed, at no loss to Patton's unit.

Following the Olympics, Patton obtained permission from the War Department to attend the French Cavalry School in Saumur, where he studied advanced swordsmanship for several months with Adjutant Chief, Fencing Master Charles Clery and a Lieutenant Hassler of the French Military Fencing Master's School at Joinville le Pont. During this period there were various investigations and research undertaken by the military as to the relative merits of cutting or thrusting with the cavalry saber. In the U.S. a new experimental saber was tried out in 1906. Articles in the *Cavalry Journal* featured discussions and reports of experiments about the relative effectiveness of these techniques, as well as the relative merits of pistol versus saber in combat against infantry. One such article by Patton included a photo of the author demonstrating the correct posture for the cavalryman at the charge. The French had always favored the use of the point, under the theory that any puncture was likelier to put an opponent *hors de combat* than a slash or cut. The cavalry sabers of that era were rather heavy and unbalanced, the classic US 1840 model colloquially being referred to as *old wristbreaker*. To adapt to the thrusting tactics, the French saber was redesigned, with a straight blade and a heavier pommel for better balance. The British cavalry in its 1908 model, also followed this theory.

After returning from Saumur, Patton implemented these ideas at the Springfield Arsenal by redesigning the US Cavalry saber in its 1913 incarnation. He also wrote a new army manual for the saber, which illustrated the use of the new weapon with appropriate training methods (War Department: Office of the

Chief of staff, Document No. 463, March 23, 1914). The manual contains a forward by Major General Leonard Wood, who was the first Chief of Staff of the Army and a friend of the Patton family. Wood was an expert fencer, a member of the Washington DC Fencer's Club, and frequently fenced with President Theodore Roosevelt in the White House. Subsequently, Patton was assigned to the Mounted Service School in Fort Riley, Kansas, where he got the official title *Master of the Sword*. This title is no longer current except at the USMA at West Point, where the Director of Physical Education is also designated as the *Master of the Sword*. At Fort Riley Patton set up training systems, instructed troops, tested and evaluated practice fencing equipment, and devised criteria for the *Swordsman's Badge*.

The Patton saber weighs two pounds six ounces, has a thirty-five inch straight double edged blade with a fuller running to within five inches of the point, and is reasonably well balanced for thrusting tactics. The grip is made of steel with a diamond pattern for better traction and indentation for the thumb. The guard is a single sheet of steel molded to give exceptional protection for the hand. As for cutting, although it is double edged, its primary effect would be that of a bludgeon, unless it hit bare skin. Studies of wounds inflicted in cavalry melees show that most of these are either on the sword arm or head, with a low percentage of instant fatalities. Hacking or thrusting at a moving opponent from the back of a galloping horse precludes any concept of *fencing* actions in the classical sense. The methods Patton espouses in his manual boil down to making an aggressive thrust at an opponent, as both riders careen along. No defensive actions or parries were taught, since Patton thought the best defense was

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a skewered opponent. The Patton saber was never intended to be worn like a side arm by the trooper, the khaki colored webbing covered wooden scabbard was affixed to the right side of the saddle for action. A small number of special officers' and NCO chrome plated models with a metal scabbard were, however, designed for dress uniform. Patton himself wore one at his daughter Beatrice's wedding in 1934. A total of 51,791 Patton model sabers were manufactured between 1913 and 1918 by the Springfield arsenal in Massachusetts, and Landers, Frary & Clark of New Britain, Connecticut.

Throughout his career, Patton continually interested himself in improvements in equipment and tactics for the cavalry, even, as late as 1938, proposing a special bayonet for the troopers for dismounted combat.

The Patton saber was not the last US Cavalry saber. In 1931, a new cavalry sword was developed and designated the 1931 M2 Cavalry saber, correcting some purported deficiencies in the Patton model. The new model was single edged and the grip was improved. However, only ten prototypes were made, tested, and approved. Patton objected to this new saber design because of the weaker structure of the hilt. Having tested both single edged and double edged sword blades on the bodies of pigs, he also refuted the concept that a single edged blade would be easier to withdraw from an impacted body. However, before the existing sabers could be replaced, War Department order AG474.71 dated April 18, 1934 ordered discontinuing the use of the saber.

*Sic transit gloria, etc.*

✦ *Fin*



*The author holding the Patton model sword which he uses in giving saber lessons finding that it helps motivate the students to instruction.*

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# TWO BROADSWORDS AND A PLANK

by  
Charles Conwell

Read at the Paddy Crean International Stage Combat Workshop  
Banff, Canada, January 2000

On September 22, 1842, Abraham Lincoln and James Shields met on the Missouri bank of the Mississippi River to settle their differences. Lincoln later said,

*If all the good things I have ever done are remembered as long and as well as my scrape with Shields, it is plain I shall not soon be forgotten.*

The affair began during a banking crisis in Illinois. Lincoln was a thirty-three-year-old lawyer in Springfield, the capital of Illinois. The government of Illinois was controlled by the Democrats. Shields, thirty-six, was the auditor general. Lincoln was a member of the opposition party, the Whigs. When the State Bank of Illinois went bankrupt, Shields issued a proclamation that Illinois paper money would no longer be accepted for the payment of Illinois taxes. Illinois citizens were left with the difficulty of paying in silver and were stuck with worthless Illinois bills.

On September 2 a long satirical letter signed "Rebecca" was published in the *Sangamo Journal*, a Whig newspaper. The letter is a conversation between Rebecca, an elderly country widow, and her neighbor. Rebecca's neighbor complains about the difficulty of paying his taxes in silver. The neighbor attacks Shield's intelligence and integrity:

*Shields is a fool as well as a liar. With him truth is out of the question; and as for getting a good, bright passable lie out of him, you might as well try to strike fire from a cake of tallow.*

The neighbor also satirizes Shield's romantic pretensions. The neighbor describes Shields at a Springfield party flirting, squeezing the hands of eligible young women, giving them Illinois money and telling them:

*Dear girls, it is distressing, but I cannot marry you all. Too well I know how much you suffer; but do, do remember, it is not my fault that I am so handsome and interesting.*

This letter was written by Lincoln.

Shields, a vain, hot-headed Irish-American and an experienced duelist, naturally took offense. Rumors spread around Springfield of an impending challenge. On September 9 a second letter from Rebecca was published in the *Journal*:

*Now I want to tell Mr. S....that, rather than fight, I'll make any apology; and, if he wants personal satisfaction, let him only come*

*here, and he may squeeze my hand....if that ain't personal satisfaction, I can only say he is the first man that was not satisfied with squeezin' my hand.*

If Shields insisted on a fight Rebecca was ready:

*I never fights with anything but broomsticks or hot water or a shovelful of coals...I will give him choice, however, in one thing, and that is, whether when we fight, I shall wear breeches or petticoats.*

This second letter was written, not by Lincoln, but Mary Todd, whom Lincoln was courting and who knew Lincoln was the author of the first letter.

On September 16 a poem signed "Cathleen" celebrated the marriage of Shields and Rebecca.

*Ye Jew's harps awake! The Auditor's won.  
Rebecca the widow has gained Erin's Son.  
The pride of the north from Emerald's Isle  
Has been wooed and won by a woman's smile.  
The combat's relinquished, old loves all forgot:  
To the widow he's bound, Oh, bright be his lot!  
Happy groom! In sadness far distant from thee  
The fair girls dream only of past times of glee  
Enjoyed in thy presence; whilst the soft blarnied store  
Will be fondly remembered as relics of yore.  
And hands that in rapture you oft would have pressed,  
In prayer will be clasped that your lot may be blessed.*

Mary Todd was also the author of this poem.

Shields could not tolerate the ridicule the letters and poem provoked in Springfield. Shields demanded that Simeon Francis, the editor of the *Journal*, identify the author. Protecting Mary Todd, Lincoln authorized Francis to name Lincoln as the author of both letters and the poem. Shields wrote to Lincoln on September 17 demanding an apology and threatening a duel:

*I will take the liberty of requiring a full, positive, and absolute retraction of all offensive allusions used by you in these communications, in relation to my private character and standing as a man, as an apology for the insults conveyed in them. This may prevent consequences which no one will regret more than myself.*

This letter was delivered to Lincoln on the afternoon of the 17th by General John Whiteside, a friend of Shields.

Lincoln consulted his friend, Dr. John Merryman, who had been involved in many duels. Merryman described Lincoln's inexperience:

*I knew that Lincoln was wholly unpracticed both as to the diplomacy and weapons commonly employed in similar affairs [pistols] and, so far as is in my power, to prevent any advantage being taken of him as to either his honor or his life...Mr. Lincoln stated, "that he was wholly opposed to duelling, and would do anything to avoid it that might not degrade him in the estimation of himself and friends; but, if such degradation or a fight were the only alternatives, he would fight.*

Whiteside returned after sunset to accept a letter from Lincoln. Acting on the advice of Merryman, Lincoln refused to retract or apologize:

*Now, sir, there is in this so much assumption of facts, and so much of menace as to consequences, that I cannot submit to answer that note any further than I have, and to add that the consequences to which I suppose you allude would be matter of as great regret to me as it possibly could be to you.*

Shields replied on the evening of the 17th:

*I would therefore take the liberty of asking whether you are the author of said article, or any other of the same signature which has appeared in any of the late numbers of that paper. If so, I repeat my request of an absolute retraction of all offensive allusions contained therein in relation to my private character and standing.*

*If you are not the author of any of the articles, your denial will be sufficient. I will say further, it is not my intention to menace, but to do myself justice.*

These three letters were exchanged in Tremont, Illinois, where Lincoln was engaged in the Circuit Court.

On returning to Springfield on September 19 Merryman and Lincoln discovered that rumors of the impending duel were circulating all over town. The penalty for dueling in Illinois was one to five years in prison and a prohibition for life to hold public office! To avoid arrest Lincoln left for Jacksonville, Illinois, on the morning of the 10th. Before leaving town, Lincoln left written instructions to Merryman. If Shields were to withdraw his two letters (demanding a retraction and threatening consequences), Lincoln would admit to authorship, declare he had no intention of injuring Shields personal reputation, and declare that the letters and poem were written wholly for political effect. If Shields would not withdraw his letters, Lincoln would fight. As the challenged party, Lincoln had the choice of weapons, position, time, and place. Undocumented legend has it that Lincoln asked Merryman, "How about cow dung at five paces?" Lincoln's documented choices were smart:

1st. *WEAPONS:—Cavalry broad-sword of the largest size, precisely equal in all respects, and such as now used by the cavalry company at Jacksonville.*

2d. *POSITION:—A plank ten feet long, and from nine to twelve inches broad, to be firmly fixed on edge on the ground as the line between us, which either is to pass his foot over upon forfeit of his life. Next, a line drawn on the ground on either side of said plank and parallel with it, each at the distance of the whole length of the sword and three feet additional from the plank; and the passing of his own such line by either party during the fight shall be deemed a surrender of the contest.*

3d. *TIME:—On Thursday evening at five o'clock, if you can get it so; but in no case to be at a greater distance of time than Friday evening at 5 o'clock.*

4th. *PLACE:—Within three miles of Alton, on the opposite side of the river, the particular spot to be agreed on by you.*

*Any preliminary details coming within the above rules, you are at liberty to make at your discretion; but you are in no case to swerve from these rules or to pass beyond their limits.*

Shields, who expected a pistol duel, must have been surprised. Lincoln clearly had the advantage. Shields was 5'8". Lincoln was 6'4" The plank would keep the combatants from closing. The US Model 1840 Heavy Dragoon Saber was a sizeable weapon. Lincoln had used an axe extensively between the ages of eight and twenty-three. Taking advantage of his superior reach, Lincoln may have intended a stop cut to Shield's weapon arm or wrist. Lincoln later told William Herndon, his law partner and biographer:

*I did not intend to hurt Shields unless I did so clearly in self-defense. If it had been necessary I could have split him from the crown of his head to the end of his backbone.*

Disregarding his disadvantage, Shields refused to withdraw his two letters. Lincoln refused to offer an explanation until they were withdrawn. This left no alternative but a duel. Whiteside and Merryman were formally designated as friends (seconds). Lincoln and Merryman procured the swords from the cavalry company in Jacksonville on September 21 and all parties proceeded to Alton, Illinois, on the banks of the Mississippi River.

On September 22, eight men (each principal brought three friends) ferried to the Missouri side of the river to avoid the Illinois dueling penalties. According to the *Alton Telegraph and Review*, a crowd followed the duelists across the river:

*We are astonished to hear that large numbers of our citizens crossed the river to witness the scene of cold-blooded assassination between two of their fellow beings. It was not less disgraceful than the conduct of those who were actors in the drama...*

Presumably the plank was staked to the ground and the lines drawn. Carl Sandburg describes Lincoln in his shirt-sleeves swinging his sword to warm up. Another legend says that Lincoln cut a willow branch off over his head to demon-

strate his superior reach. There exists no primary evidence for these descriptions. Preparation was interrupted by John Hardin and R. W. English, mutual friends of Lincoln and Shields. While Lincoln and Shields waited, Hardin, English, and the six friends agreed to a peaceful adjustment of differences which was documented by the following letters:

Missouri, September 22, 1842

GENTLEMEN: All papers in relation to the matter in controversy between Mr. Shields and Mr. Lincoln having been withdrawn by the friends of the parties concerned, the friends of Mr. Shields ask the friends of Mr. Lincoln to explain all offensive matter in the articles which appeared in the Sangamon Journal of the 2d, 9th, and 16th of September, under the signature of "Rebecca"...

It is due General Hardin and Mr. English to state that their interference was the most courteous and gentlemanly character.

John D. Whiteside

Wm. Lee D. Ewing

T.M. Hope

Missouri, September 22, 1842

GENTLEMEN: All papers in relation to the matter in controversy between Mr. Lincoln and Mr. Shields, having been withdrawn by the friends of the parties concerned, we, the undersigned, friends of Mr. Lincoln, in accordance with your request that explanation of Mr. Lincoln's publication in relation to Mr. Shields in the Sangamon Journal of the 2d, 9th, 16th of September be made, take pleasure in saying, that, although Mr. Lincoln was the writer of the article signed "Rebecca" in the Journal of the 2d, and that only, yet he had no intention of injuring the personal or private character or standing of Mr. Shields as a gentleman or a man, and that Mr. Lincoln did not think, nor does he now think, that said article could produce such an effect; and, had Mr. Lincoln anticipated such an effect, he would have forborne to write it. We will state further, that said article was written solely for political effect, and not to gratify a personal pique against Mr. Shields, for he had none and knew of no cause for any. It is due to General Hardin and Mr. English to say that their interference was of the most courteous and gentlemanly character.

E. H. Merryman

A. T. Bledsoe

Wm. Butler

A disappointed eye witness gave the following account of the encounter and its conclusion:

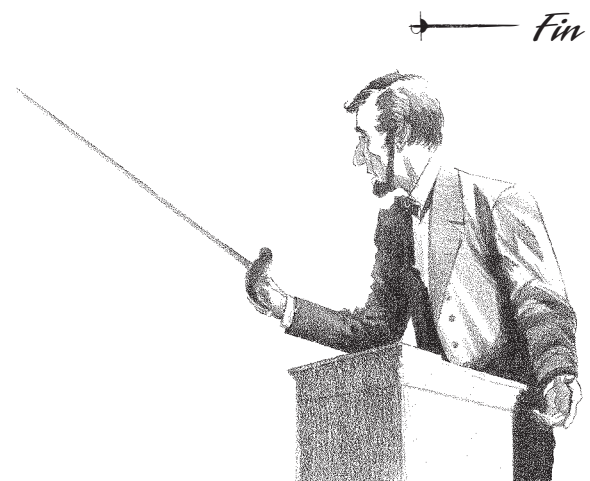
I was there and saw everything that took place, which was not much. We all returned on Chapman's ferry boat. On the way across the river Jake Smith, then City Marshal, about the height and shape of Lincoln, was laid on a bench on the bows of the boat. Three or four with their coats off were fanning him with their hats. I stood near Lincoln and Shields, who were talking. They had become quite friendly again. [Shields] remarked to Lincoln "as that fellow on the bench is about your size, they will think it is you." I did not hear Lincoln's reply. By that time it had been noised about the city [Alton] that a duel had been fought and by that time a crowd of several hundred had gathered on the levee to learn the result. The boat landed directly in front of the warehouse...As she touched the bank "Jake" jumped to his feet and gave a loud laugh. The crowd saw that they had been sold and joined in heartily and left in disgust. The Springfield party and some others hurried to Charlie Ulber's saloon and amidst general rejoicing soon consumed what champagne he had on hand, a fit ending to such a farce.

The duel was no joke to Lincoln. He was embarrassed by the affair and rarely spoke of it. A respected Illinois lawyer, he had evaded the laws of Illinois. Furthermore, he had urged his fellow citizens in a recent speech to be guided by "reason, cold, calculating, unimpassioned reason." Lincoln and Mary Todd "mutually agreed—never to speak of it." During the Civil War a Union officer asked Lincoln about the duel. Lincoln replied:

I do not deny it, but if you desire my friendship, you will never mention it again.

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appropriate State agency. State registration does not imply endorsement.*

# Accolades To Institutions Supporting Twenty Years Of Skills Proficiency Test Training

by J. Allen Suddeth

Since July 14th, 1979 when the SAFD gave the first fight test, there have been thousands of performers trained in universities, colleges, and private schools across the nation. Only a few years ago, the officers of the SAFD were concerned about how the SAFD was to provide quality teaching beyond the spheres of the Fight Masters, and into the future.

Since that time, through the creation of the Teachers Training Workshop, the Intern and the Teaching Assistant Programs, many wonderfully qualified professional teachers have been trained, and then employed to teach the SAFD brand of stage combat. The Society has established the highest caliber of safety and methodology over the years, and has been recognized by the institutions interested in hiring the best teachers in the U.S.

In the summer of 1999, the Fight Masters and the governing body formed a committee to honor those institutions who have, over the years, supported the SAFD by hiring its teachers, adjusting their curricula, bringing in adjudicators, investing in expensive equipment, and offering their acting students high quality training. The SAFD could not do it without them.

Therefore, after much research, the committee was able to piece together twenty years of fight test (now SPT) data, and make an accurate list of who has done what. Clearly, the three hundred tests represented on this list are not the only tests that have been given. Not listed are tests done at the National Workshops, or anyone who has given fewer than five. Any omissions are accidental.

However, what is listed is an amazing testament to the longevity of the SAFD, its success rate, and the breadth and depth of the types of institutions supporting the SAFD's philosophy. No other skill taught in acting schools is governed so strongly by an outside non-academic organization. It's important to remember how far the SAFD has come in twenty years.

This list is offered to the membership not only to honor the institutions, but to recognize the individual Certified Teachers, and Fight Directors who work so hard, pay their dues, try to keep up with changing rules and requirements, train and re-train to keep their skills at the highest levels.

The SAFD would be remiss if it did not also honor the teachers of the teachers. The Fight Masters who created, and polished the Teacher Training Workshop over the years have led the way, and given of themselves to share the knowledge gained from their many years of experience, and continue to mentor. Twenty years ago there was nothing like the sharing of knowledge that there is today. The *Fight Game* was a completely closed shop, opportunities were few, and it truly was a "good old boys club." Suffice it to say that the members are all richer for the experience of taking part in the SAFD, and specifically the Teacher Training Workshop, and that similarities as teachers and artists far outweigh the differences.

Included is the list of all the institutions that have sponsored five SPT's or more, and all of the SAFD teachers who have worked to make it happen. Each institution will soon receive personal letters of congratulations and thanks from Dale Girard, as well as framed certificates listing the title of the institution, the current chairperson, the number of SPTs given, and all the SAFD teachers who have ever been associated with each one in hopes that they will see fit to hang these certificates in a place of honor in each school.

The SAFD honors the work that this list represents, and the men and women that make up the backbone of the organization. One should not forget that the SAFD does many things well, and that the SAFD is here to stay.

— Fin

## TOP INSTITUTIONS SUPPORTING The Society of American Fight Directors Skills Proficiency Test 1980 – 2000

Compiled by J. Allen Suddeth

INSTITUTION TEACHER/S	SPT#
Columbia College David Woolley	26 (since 1988)
The University of Washington David Boushey, Craig Turner, Mitchell Patrick, Jeff Norton, Robert MacDougall, Geoff Alm	18
The University of Illinois Dr. Robin McFarquhar	17
The Cornish College of The Arts David Boushey, Robert MacDougall	15
The University of the Arts Charles Conwell	14
The New York University J. David Brimmer, Todd Loweth	13
The University of Michigan Erik Fredricksen (Plus hosted NSCW 1981)	12
The University of Virginia Colleen Kelly	11
Temple University Charles Conwell, Payson Burt (note: Burt is a Temple alumnus), John Bellomo	10
Webster College Grey Stephens, Erik Fredricksen, Dr. Robin McFarquhar, Robert Goodwin, Ken Smith, Harris Smith (note: no SPT since '93)	10
Wright State University Mark Olsen, Bruce Cromer	9
The Legend of Daniel Boone Drew Fracher, Charles Killian, Randy Bailey, Mark Boynton, Scott Thrasher, Joe Manusier	9
Northern Kentucky University David Leong, Susan Eviston, Randy Bailey, k Jenny Jones	9

<b>The California Institute of the Arts</b>	8
Erik Fredricksen, A.C. Weary (Plus Hosted NSCW 1982) (note: no SPT since '95)	
<b>Brandeis University</b>	8
Robert Walsh, David Leong	
<b>The Actor's Combat Training School</b>	8
J. Allen Suddeth, Richard Raether, Brian Byrnes, Steve Vaughan, Rick Sordelet	
<b>The New York Fight Ensemble</b>	8
Michael G. Chin, David Brimmer, Robert Tuftee, Ralph Anderson, Ian Marshall	
<b>The Pennsylvania State University</b>	8
Jane Ridley, Mark Olsen	
<b>The Pennsylvania Renaissance Faire</b>	8
David Leong, Douglas Mumaw, Christopher Villa, Brad Waller, Mark Hatfield, Payson Burt, Greg Ramsey	
<b>Louisiana Tech</b>	8
Mark Guinn	
<b>Blue Jacket</b>	7
Mark Guinn	
<b>The University of</b>	7
Martin English, Daniel Ruch, Anthony Hubert	
<b>The University of Houston</b>	7
Mark Olsen, Michael Kirkland, Brian Byrnes	
<b>The University of Iowa</b>	6
Michael Sokoloff, James Finney, Brian Byrnes, Michelle Ladd	
<b>Ohio University</b>	6
Drew Fracher, Doug Mumaw (note: both Fredricksen and Suddeth are Ohio University alumni), (note: no SPT since '91)	
<b>The College-Conservatory of Music</b>	6
k Jenny Jones	
<b>Tecumseh!</b>	5
Drew Fracher, Brent Gibbs	
<b>Niagara University</b>	5
Steve Vaughan	
<b>Carnegie Mellon University</b>	5
Erik Fredricksen, Tim Carryer, Dexter Fidler	
<b>The University of Alabama</b>	5
Dan Carter, James N. Brown, David Doersch, Payson Burt, John MacFarland, Michelle Ladd (note: Ladd is University of Alabama alumnus)	
<b>Total =</b>	<b>300 as of 9/1/00</b>

# Charitable Contributions

by  
Neil H. Fishman

Whether volunteering time, buying a raffle ticket, or packing up a bundle of clothing to give to Goodwill, the tax payer has made a donation to a charity or some other non-profit organization. The Federal government encourages people to be giving, and to help further encourage charitable giving, it allows individuals and corporations to take a deduction for such contributions.

Last year's income tax return has a section for Itemized Deductions. Lines 15-18 are listed in a subsection titled "Gifts to Charity."

What kinds of charitable contributions are allowed?

The first kind of contribution allowed is cash donations (this also includes checks). One is allowed to make cash contributions to any such charitable or non-profit organization in any amount that one can afford.

With cash contributions it is important to remember to get a receipt (or letter of acknowledgment) for any contributions in excess of \$250. If the donation was made to attend a special performance of a play or screening of a movie, credit is given for the amount in excess of the price of the ticket. For example, if one purchases a ticket for \$100 (which is normally \$40) to see a special performance of *Kiss Me Kate*, with the proceeds going to the Actor's Fund, the tax-deductible contribution is \$60.

The second kind of contribution allowed is non-cash items. This may include clothing, equipment, vehicles, and any other non-cash item. As with cash contributions, a letter for any contributions in excess of \$250 is needed. The easiest way to determine the value of donated non-cash items is to contact the charitable organization prior to making the donation and have them determine the value. In some cases the charitable organization will tell the donor the approximate value of what is being donated. In other cases they might ask the donor to tell them what he thinks it is worth and the charitable organization will provide the donor with a letter stating the amount. If this is the case, be fair with the assessment of the value of the donation. If the non-cash donations are in excess of \$5000 for the year, Form 8283-Non-Cash Charitable Contributions must be attached to the Form 1040. If any non-cash contribution exceeds \$5,000 then an appraisal must be obtained for any such contribution.

Recently with people donating their time without compensation to stage combat workshops around the country, the question arises as to whether one can claim this volunteered time as a charitable deduction. Unfortunately, the answer to this question is no. According to the Internal Revenue Code, the value of such services is considered to be very arbitrary, and may fluctuate greatly from one organization to another. However, if one gives his time to a non-profit or charitable institution, one is allowed to take as a contribution a deduction for transportation and other travel expenses (including meals and lodging) incurred in the performance of such services away from home. This deduction may be taken provided that no significant element of personal pleasure, recreation, or vacation is included. Those who qualify for the deduction for the use of an automobile can use the statutory standard mileage rate (\$.14/mile for calendar year 2000) in lieu of the deduction for actual expenses, plus parking fees and tolls, but not insurance. In this situation it is very important that one keeps track of all expenses and obtains receipts for as much as possible.

If one has any questions, he should contact a CPA.

— Fin



by Michael Chin

The first workshop of the new millennium proved to be as successful as it was memorable. With a desire to move boldly into the new century, an intermediate level workshop was unveiled. Twenty-four students were afforded the opportunity to renew their actor/combatant status in Rapier and Dagger, Sword and Shield, Single Sword and Smallsword. Created as a bridge between the Basic Actor Combatant Workshop and the Advanced Workshop, the Intermediate Actor Combatant Workshop (IACW) lived up to its hype.

As a prelude of things to come, IACW students performed their renewal tests on the first Saturday of the workshop in front of a very supportive and eager to participate audience.

The Actor Combatant Workshop was also well represented as thirty-six students from around the country attended. In keeping with the theme of new and exciting innovations, ACW and IACW students were afforded the opportunity to perform individual weapon scenes as well as space their three weapon skills test over two or three sessions with different partners. It took awhile—but it was fun!

Weapons Night, a perennial crowd pleaser, had its share of surprises, too. Lewis Shaw, American Fencers Supply, and Neil Massey were once again well represented. Thanks go to Neil, Lewis and AFS for their donations of weapons that were given out as awards at the closing night ceremonies.

In addition a special thanks goes to Lewis, who for the fourth year in a row donated a beautiful dagger that was raffled off on behalf of the SAFD and Broadway Cares/Equity Fights Aids. The NSCW raised over \$750, in part thanks to on-line pledges from SAFD members who stayed in touch with NSCW happenings.

But without a doubt, the highlight of Weapons Night and the NSCW for that matter was an impromptu ceremony in which Fight Director Brian Byrnes was given a field promotion. He was elevated from Teaching Assistant to the rank and status of Fight Master. Congratulations Brian!

Closing Night ceremonies were showcased by the ever popular Intern Awards and

the presentation of The President's and Paddy Crean Awards as well as awards for performance excellence and the before mentioned Dagger Against Death raffle drawing, which was won by Bob MacDougal.

It would be remiss not to acknowledge the hospitality of the University of Nevada, Las Vegas who has graciously sponsored the 21st Annual NSCW. This marks twelve consecutive years at UNLV. The SAFD has enjoyed its association with UNLV and looks forward to many more years.

On that note, there are plans for a possible three section workshop in 2001. The ACW and IACW will be joined by a much anticipated Teacher Training Workshop. The TTW returns after a three year hiatus.

Well, that is what happened last summer. The SAFD looks ahead to 2001!



## 2000 NSCW Faculty and Staff

Workshop Coordinator — Michael G. Chin  
On site Coordinator — Linda McCollum  
Assistant. Coordinator — Chuck Coyl

### ACW Faculty

Dale Anthony Girard, Richard Raether,  
David Woolley

### IACW Faculty

David Boushey, Drew Fracher,  
J. Allen Suddeth

### Teaching Assistants

Head TA — Chuck Coyl  
James N. Brown, Brian Byrnes,  
J.P. Scheidler, Timothy Tait, D.C. Wright

### Interns

Head Intern — Angela Bonacasa  
Regina Cerimele-Mechley, Geoff Kent,  
Brian LeTraunik, Neil Massey,  
Ray Rodriguez, Robert Westley

### NSCW Award Winners

President's Award — Chuck Coyl  
Paddy Crean Award — Angela Bonacasa  
Founder's Award (Unarmed) — Jessica Pillmore  
IACW Best Scene: Robert Radkoff-Ek/ Robb  
Hunter (*Long Day's Journey Into Night*)  
IACW Best Male Actor: Russell Rinker  
IACW Best Female Actor: Kimberly Jurgen  
ACW Best Scene: Benaiah Anderson/  
Nicholas Bonora (*Romeo and Juliet*)  
ACW Best Male Actor: Charles Q. Drexler  
ACW Best Female Actor: Mary Otte

by J. Allen Suddeth

Last year's students came from all over the country as usual. There were twelve in total, including several returnees. The Fight Directors were Michael Anderson (three year Barn veteran), Leraldo Anzaldúa, Ann Harlan, and Jerry Levin. The Performers were David Zelina, Khris Lewin, Stewart Hawley, Quentin Baker, Ricki Ravitts (two year Barn veteran), Laurie Miller, Gwendolyn Druyer and Angela Figg.

## ACTIVITIES

During the two weeks in Maine, the participants worked on nine different projects. Briefly, the work focused on style (the same script directed both for theatre, and in a specific film genre), classic single objective fights, comedy improvisations, concept Shakespeare, three different battle scenes involving the whole acting ensemble, contemporary violence, and a final scene chosen and cast for each specific group of three (one fight director, and two actors). All of this was broken up by an annual evening of formal dining on Maine lobsters, followed by dancing and a late bonfire. The final night a performance for a full house was put on comprising the best of the workshop. The show ran about one hour and fifteen minutes, and gave everyone the opportunity to air out some of the work in front of an audience, and put some finishing touches on the scenes.

## TENTH YEAR ANNIVERSARY

This year marked J. Allen Suddeth's tenth year of teaching at the Celebration Barn. Though the first year 1990 was focused on teaching advanced combat skills, the next nine have been devoted to training Fight Directors and nurturing the needs of the Actor in Actor/Combatant. k. Jenny Jones, Angela Bonacasa, and Celebration Barn producer Carol Brett joined forces with the students in honoring Allen with a unique Lewis Shaw dagger at the final bonfire after the close of the workshop.

## FACULTY

J. Allen Suddeth, SAFD Fight Master, headed the Fight Director Training, and acted as Workshop Coordinator. Dale

Girard, SAFD President, and Fight Mater, assisted in Fight Director Training, Actor Ensemble Training, and Final Show Coordination. k. Jenny Jones, SAFD Fight Director, headed the Advanced Performer Training, served as acting coach on scene work, led daily warm-ups and acted as production stage manager of the final show. A.C. Weary, D.G.A., an award winning documentary film director, headed the Special Project theatre/film styles exercise. Angela Bonacasa, Secretary and Advanced Actor/Combatant (and five year Barn Veteran) was the intern, helping all the students, and serving on faculty in many capacities.

### PROBLEMS

There were some problems in 2000 to be addressed for 2001. Advertising was late, and there was an unexpected bill for poster space. The latter was resolved, and the former was an aberration of circumstances.

There was also some confusion about the title of the actor's side of the workshop. Some concern was voiced that the Advanced Performers Workshop was only open to Advanced Actor/Combatants. This would have limited the selection to only a handful of qualified persons across the country. In fact, the workshop was open to any and all who applied, giving preference to Advanced Actor/Combatants. This maintains one of the unique properties of the Barn experience, which is working with all manner and style of trained performers. Like real world theatre, fight directors almost never get to work with highly trained performers, and must alter their approach accordingly. To this end, the name of the actor workshop should be changed in the future to Actors Ensemble Workshop to avoid any confusion.

### CONCLUSION

The Barn offers a tremendous training venue for all that attend. The focus on the actors is unique, and the difficulty of the material is at once challenging, and real world. The Barn workshops will find their place with the student body at large, and specifically the emerging Teacher Training candidates, and Fight Directors. The Barn will be there again this year and for many years to come.

— Fin

## Woodman Higgins Armory Workshop



*With hand and a half swords, Dr. Jeffrey Singman (left) and Keith Ducklin, Senior Interpreter of the Rpyal Armouries, square off at the medieval combat workshop held at the Woodman Higgins Armory Museum in Worcester, Massachusetts. Photo by Kathleen Shelley Lynch.*

### by Richard Gradkowski

On the weekend of November 4 and 5, the Woodman Higgins Armory Museum in Worcester, Massachusetts, sponsored a two day workshop in medieval combat techniques with the hand-and-a-half sword. Keith Ducklin, Senior Interpreter of the Royal Armouries in Leeds, England, conducted the workshop, ably assisted by Dr. Jeffrey Singman, Curator at the Higgins Armory. Over thirty-six enthusiasts participated in four sessions over the two day period.

Ducklin demonstrated fighting techniques with the *bastard* sword, based upon research of the manuscript of *Fiore Dei Liberi*, written in 1710 in Ferrara at the court of Niccolo d'Este. The participants worked through a number of sequences, developing their understanding and skills. Ducklin is also working on a book about these methods, which should be published shortly. The Royal Armouries has a staff of *interpreters* who periodically demonstrate various aspects of arms and armor, fighting methods of different periods, and historical reenactments. While viewing the

exhibits at the Armouries, it is somewhat surprising to see several persons in full armor clanking through the galleries on their way to a demonstration.

The Woodman Higgins Armory Museum, established to promote the study and appreciation of arms and armor, has a full program of related activities including lectures, demonstrations, classes and fairs. Several fencing clubs interested in reconstructing old fighting styles, as well as contemporary methods meet there regularly. Senior Curator Walter J. Karcheski is active in writing books, lecturing, and promoting studies on weapons. Curator Jeffrey Singman is currently working on a translation of the earliest known European manuscript (in Latin) on sword and buckler combat.

The Higgins Armory is devoted solely to presenting arms and armor and any person interested in this field will find a visit rewarding. The museum is open daily, except Monday, and is most easily reached from Boston. A program of scheduled events can be obtained by calling the office at (508) 853-6015.

— Fin

# TO THE POINT

by J.T. Marlowe

**T**he *Fight Master* sat down with lead animator John Haley at his DreamWorks Interactive Office to find out what goes into making an animated fight sequence credible. Hidden away in a Westside Los Angeles neighborhood, the creative atmosphere at DreamWorks' Interactive Game Division is at once intense and laid back, providing an environment that produces some of the top games in the industry.

## BEGINNINGS

Haley started out as a student and practitioner of math, music and art. When his work as a painter led him to the conclusion that *art on client demand* was not what he wanted to do—he discovered the *art* of animation through a friend. After making an animated short, Haley eventually landed at DreamWorks Interactive and found *nirvana*.

## WAR GAMES

Haley's current animation project is the sequel to Sony Playstation's World War II interactive game *Medal of Honor*. His job is creating the animated characters and their movements and acting as a liaison between the designers, other animators and the engineers. The designers are responsible for the game design, game play and character interaction. The engineers put it all together as a final product creating "a universe the player will interact with." However, there is, according to Haley, a collaborative effort between the team. Since it may take eighteen to twenty-four months to complete, there is room for this "dynamic process" to alter the final product into something other than initially imagined.

## ANIMATING FIGHT SEQUENCES

For Haley, the enjoyable process of creating credible characters and actions is about perception, just as with painting. Always looking for a realistic base, he does his research by reviewing books, video and combat films. He looks at the subtleties of motion. Where does it start? Is the character balanced? He will often reenact a movement himself to understand the detailed breakdown of a character motion.

Through keen observation of human movements, honed by serving as a lifeguard for eight years, Haley can "step into the shoes of the character." By experiencing the character's situation and experimenting with realistic choices, he can "illicit a performance [that is] believable."

Haley will brainstorm an animation list of mobility such as run, walk, kick, and bash. Current technology is the basis for any limitations he might face. However, each year these limitations dwindle as computer programs become more sophisticated. In a fight sequence, he will begin with the *neutral* pose moving to the *contact* pose. Then, winding up to strike in a realistic fashion, he will ensure that the punch does not stop at the opponent's face, but follows-through, as in a real fight, so that the player can feel the impact of an attack.

## THE WIZARD OF ANIMATION

John Haley's artistic and technical skills make him the real *brain* behind many animated brains. His next project is a live-action film version of *Lord of the Rings*, directed by Peter Jackson. Since the production will be utilizing over twelve hundred state-of-the-art computer generated effects shots, the animator will travel to New Zealand for the shoot. There this wizard of animation will supervise the motion capture sessions, working with fight coordinators and stuntmen to devise fight sequences for background computer generated characters.

— Fin

## Suppliers & Services

Inclusion in this listing is provided as a paid service and does not represent endorsement by the SAFD

### Atlanta Stage Combat Studio

2459D Meadow Ridge Ln,  
Montgomery, AL 36117  
(334) 244-0604 [www.stagecombat.com](http://www.stagecombat.com)  
Weapons rental, instruction, choreography,  
adjudication, workshops

### The Armoury/ American Fencers Supply

1180 Folsom Street, San Francisco, CA 94103  
(415) 863-7911 [www.amfence.com](http://www.amfence.com)  
Catalog available

### Arms and Armor

1101 Stinson Blvd NE, Minneapolis, MN 55413  
(612) 331-6473 [www.armor.com](http://www.armor.com)  
Custom weapons, catalog available

### EDGES<sup>2</sup>

6805 Furman Parkway, Riverdale, MD 20737  
(301) 306-0194 [www.trainingblades.com](http://www.trainingblades.com)

### Fiocchi Sword Cutlery

305 East State Street, Athens, OH 45701  
(740) 593-4263  
Custom weapons

### Mark Haney

6000 J Street, Sacramento, CA 95819-6069  
(916) 278-6287 (916) 328-3738 (Pager)  
Handmade broadswords

### Limelight Editions

118 East 30th Street, New York, NY 10016  
(212) 532-5525  
Publisher: *Swashbuckling* by Richard J. Lane

### No Quarter Arms

Dennis Graves, Swordcutler  
255 South 41st Street, Boulder, CO 80303  
(303) 494-4685  
Sales and rental. Catalog

### Rogue Steel

Neil Massey  
3738 Blanchan Ave, Brookfield, IL 60513  
(708) 485-2089 [neil@roguesteel.com](mailto:neil@roguesteel.com)

### Starfire Swords, Ltd.

74 Railroad Avenue, Spencer, NY 14883  
(607) 589-7244 [www.starfireswords.com](http://www.starfireswords.com)  
Broadswords, daggers, polearms, etc.  
Online catalog

### Sword and Anvil, Inc.

Steve Vaughan  
3400 Broadway, Alexander, NY 14005  
(716) 591-3673  
Custom broadswords

### Triplette Competition Arms

101 East Main Street, Elkin, NC 28621  
(336) 835-7774 [www.triplette.com](http://www.triplette.com)  
Catalog available

### Vulcan's Forge

Lewis Shaw, Proprietor  
330 West 23rd Street, Baltimore, MD 21211  
W: (410) 235-0905 [LonnieSC@aol.com](mailto:LonnieSC@aol.com)

### Weapons of Choice

Napa, CA 92083  
(707) 226-2845  
Replica swords & guns, combat and dress  
Sales & rentals, catalog available

# Advertised and Regional Workshops

## Canadian National Workshop

May 21-June 2, 2001, Fight Directors Canada, Montreal, Canada  
(416) 534-1947 [www.fdc.ca](http://www.fdc.ca)

## International Stunt School

June 4-23, August 20-September 1, 2001, United Stuntmen's Association, Everett, WA  
(425) 290-9957 [www.stuntschool.com](http://www.stuntschool.com)

## National Fight Directors Training Program Actor Ensemble Workshops

June 9-22, 2001, SAFD & Celebration Barn Theatre, South Paris, ME  
(207) 743-8452 [www.safd.org](http://www.safd.org)

## National Stage Combat Workshops Teacher Training Workshops

July 9-27, 2001, SAFD & University of Nevada, Las Vegas, NV  
(702) 895-3662 [www.safd.org](http://www.safd.org)

## Lion in Summer

August 4-5, 2001, British Academy of Stage & Screen Combat, London, England  
+44 20 8352 0605 [info@bassc.org](mailto:info@bassc.org)

## Summer Sling V

August 23-26, 2001, Fights4 & Pace University, New York City, NY  
(718) 788-4957 [www.safd.org](http://www.safd.org)

## Philadelphia Stage Combat Workshop

September 29-30, 2001, SAFD and The University of the Arts, Philadelphia, PA  
(888) 979-6937 [philasc@yahoo.com](mailto:philasc@yahoo.com)

## Hollywood Clash

November 16-18, 2001, Los Angeles Fight Academy, Van Nuys, CA  
(818) 446-0246 [www.4lafa.com](http://www.4lafa.com)

## Winter Stage Combat Workshop

December 30, 2001-January 5, 2002, SAFD & University of Nevada, Las Vegas, NV  
(702) 895-3662 [www.safd.org](http://www.safd.org)

## Winter Wonderland Workshop

January 25-27, 2002, The Chicago Mob, Chicago, IL  
(708) 660-0636 [chicagowww@aol.com](mailto:chicagowww@aol.com)

# INTERNATIONAL SCENE

## WORLD CHAMPIONSHIP OF THEATRICAL SWORDPLAY

### by Richard Gradkowski

The Second World Championship of Theatrical Swordplay (*Escrime de Spectacle* or *Escrime Artistique* in French) was held on Saturday, August 26, 2000 at the Opera House in Vichy, France. Several dozen contestants from Austria, Belgium, France, Germany, Great Britain, Portugal, Sweden and Switzerland participated.

Vichy is an attractive town, well disposed for tourists with its numerous restaurants, hotels, cafes, boutiques, and a centrally located park with a beautiful Opera House, an Exhibition Hall, and a Casino located at one end. The town, noted for its mineral waters, found its fame in Roman times. It was the favored resort of Emperor Napoleon III, who felt the waters would revive his liver.

The 2000 World Championship of Theatrical Swordplay is organized and sponsored by the Academie d'Armes Internationale, the world association of fencing teachers academics, and the Academie d'Armes de France, the French national fencing teachers' organization. The aim of the championship is to promote and recognize the field of staged combat, artistic interpretations of swordplay, and the reconstruction of historic forms of fencing. The championships were hosted in conjunction with the biannual Congress of the A.A.I., held immediately prior to the event.

Contestants may enter a number of categories: Solo, Duo, Ensemble and Groups, and may represent various historic periods such as Antiquity, Medieval, Oriental, Renaissance, and Imaginary. Participants must be at least eighteen years of age and members of their national academy. A participating country may enter a maximum of three performances in each category. The official language of the event is French, and the organizers determine the order of presentation. Should the entries be numerous, eliminations may be set up. Before the championships, participants may arrange rehearsal times as needed and the professional support staff handles any lighting and music requirement for each troupe. Different categories are assigned time limits for their duration, and going overtime may result in penalty points.

The 2000 program began at 8:00 p.m. and the twenty-six acts ended a little after midnight. The stage of the Opera House was fully adequate for any presentation.

An international jury of seven rated each presentation with fifty-five points maximum for technique (research, virtuosity, safety) and forty-five points maximum for artistry (interpretation, originality, costume, scenery and music). Not surprisingly, French entries won four of the six first places (the jury was mostly French), although the highlight of the evening was a brilliantly hilarious English troupe, which won the group award hands down with a score of 87.5714. Immediately after the show, the judges compiled the scores and victory ceremonies and trophy presentations were held for each category. The next morning, a workshop in cane fighting and rapier and daggers was held at the Centre Ominsport in Vichy.

SAFD members would find the competition, the rivalry and camaraderie, and exchange of ideas and techniques a wonderful experience. The next championships are planned for Catania, Sicily in the summer of 2002.

"YOU CAN GET A TAN FROM STANDING IN THE ENGLISH RAIN."

- The Beatles.

### by Richard Lane



These words were never truer than this year at the Seventh Annual British Academy of Stage and Screen Combat National Workshop. Held in the West End of London (the theatre district) at The City Literary Institute, combatants were found in every room of the building, as well as on the roof, as the international teaching staff trained the aspirants in the Art of Stage Combat. The weather was fickle but the fighters were focused.

Sixteen students participated in the Basic Workshop (dubbed the Renaissance Workshop) at the conclusion of which the participants were eligible to test for Actor/Combatant status. At the same time as the Renaissance Workshop.

The Medieval Workshop trained and tested combatants who had already received their elementary status in additional weapons. The participants of the Medieval Workshop kept their sights high (and their tips low) as they reached for their goal of "Pass With Distinction."

Nigel Poulton from Australia, Kristo Salminen from Finland and Mark "Rat" Guinn (SAFD) along with BASSC Instructors Bret Yount and Philip d'Orleans provided the Renaissance Workshops with instruction and choreography in Rapier & Dagger, Unarmed Combat, and Single Rapier. This worldly collection of teachers trained the Medieval workshop in Quarterstaff, Broadsword and Sword & Shield. The scenes produced for testing were adjudicated on the last day of the workshop by BASSC Fight Examiner Richard Ryan and Honorary Fight Examiner SAFD Fight Director Richard Lane.

At the same time as the National Stage Combat Workshop, The British Academy of Stage and Screen Combat offered their first ever Teacher Training Workshop (TTW). Taught by Fight Examiners Ryan and Lane, six future teachers from England, France and Spain received re-education in the basic techniques required to pass a Fight Proficiency Test (FPT). TTW Instruction also included: "Warm-ups," "Syllabus Preparation," "Teaching Pedagogy," "Ethics," "Use of Assistants," "Choreographic Logic" and more. The teacher candidates were also required to become familiar with the fight choreography of the Renaissance and Medieval Workshop as each future teacher was assigned to individual couples, to act as the tutor for those testing in the National Workshop.

Where did it all end? In the pub, of course. The Guinness flowed freely after the final day of the workshop as the teachers and students celebrated the process and their individual successes in the Renaissance Workshop.

Jason Narvy, Karen Su Ying Woo, Marlon Bulger and Luisa Guerreiro all received "Pass with Distinction" in Rapier & Dagger, Unarmed and Single Rapier. In the Medieval Workshop, Sally-Ann Burgess and Paul Burke received "Pass with Distinction" in Sword & Shield, as did Julie O'Hare and Cameron Kendrick for their Quarterstaff work. And in the TTW, Jonathan Leverett, Eric Chabot and Rosa Nicholas all received the Provisional Teacher status allowing them to call themselves "BASSC Teachers."

The British Academy of Stage and Screen Combat is setting a standard of Stage Combat in England and it was a privilege to be a part of this workshop. This organization is training actor/combatants with care and commitment. And now, with the institution of a Teacher Training Workshop, they have their eyes set on the future.

Fin

# The Pen & the Sword

## OFF TARGET

A Review of *Techniques and Training for Staged Fighting*  
by James D. Strider, Jr.

by Jim Stark

This volume appears to be the publication of Dr. Strider's dissertation. It is scholarly in style, relies on established authorities for all its normative statements and presumes that the reader is an aspiring instructor of stage combat. (The publisher offers the book for textbook purposes at the reduced price of \$34.95, but readers may find it difficult to conceive of a course for which this volume is the ideal text.) The majority of the information in the book is sound and useful, but little of it is original and most can be found in books already on the shelf. Much of the book is a concise restatement of what every good fight director knows from experience but, ironically, those without similar experience will be unlikely to appreciate the value of the information Strider presents.

He begins with an examination of the ethics of staging violence, citing sociological studies and performers' anecdotes. The text acknowledges the fact that many theatre artists regard their work as morally neutral, but concludes this section with FM Drew Fracher's observation that those who wish to make a moral statement in their work must seek to gain the theoretical last word in theatrical art, directorial authority. The use of this admonition casts a cautionary tone on the whole section and seems to imply that Strider has suppressed a desire to make a more direct pronouncement on moral issues.

Fight Design is addressed with reference to Aristotle's six elements of drama: Action, Character, Idea, Language, Sound and Spectacle. This classical approach is sensible and results in some of the most thought-provoking passages in the book as Strider offers

practical advice on artful blending of the Aristotelian elements. He addresses his statements to the person he calls a "fight designer" a term which may have been suggested by Debbie Saivetz's 1992 article in the pages of this very journal. Once the implications of the term are made clear, however, this use of "fight designer" to the exclusion of the more familiar "fight director" wears old. "Fight Designer" has not achieved common use in the intervening years, probably because it does not offer deeper insight to the process of preparing staged violence.

Readers affiliated with the SAFD will be gratified to see that the author dutifully researched the Society's practices and methods. The bibliography cites numerous interviews with SAFD Fight Masters, many *Fight Master* articles, and books written or endorsed by SAFD leadership. Unfortunately, the work appears to have been completed several years ago (bibliographic citations end in 1994) and SAFD practice has evolved considerably in the intervening years. This time lapse combines with a few self-contradictions in the text to effect a few mental double-takes on the part of the reader. In one passage, Strider advocates rehearsing at three-quarters speed in the last few sessions before opening a show, but in another section he says that rehearsals should move from half speed to full speed because asking actors for three-quarters speed is too confusing. Comments on knife fighting do not reflect recent advances in this form, and of course the recently published list of SAFD approved terminology was not available to Strider, so his use of some terms does not conform to current standards.

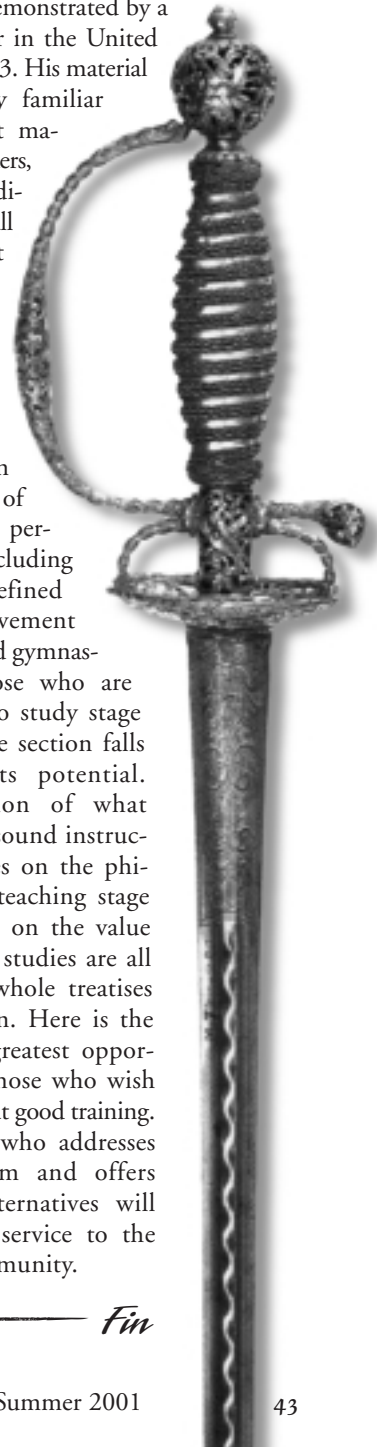
There are three "sample fights," drawn from *Romeo and Juliet*, *As You Like It*, and *Hamlet*. It is always interesting to see the work of other artists, and these fights are imaginative and theatrically viable. Each scene receives an insightful analysis of character and situation, and includes detailed descriptions of the actions of the fight before presenting the

choreography in brief notation.

The chapter on "techniques" begins with a familiar disclaimer: stage combat techniques cannot be learned from a book, but must be learned in the studio with a qualified teacher. The hundred-odd pages which follow, then, constitute a sort of historical manual recording the manner in which the techniques might have been demonstrated by a good teacher in the United States in 1993. His material will be very familiar to the great majority of readers, except his directive that all thrusts must be off line.

The last few pages of the book are devoted to a rough outline of an ideal course of training for performers, including some undefined "basic movement training" and gymnastics for those who are beginning to study stage combat. The section falls short of its potential. The question of what constitutes sound instruction, debates on the philosophy of teaching stage combat and on the value of corollary studies are all worthy of whole treatises of their own. Here is the avenue of greatest opportunity for those who wish to write about good training. The writer who addresses this problem and offers practical alternatives will do a great service to the artistic community.

— Fin



# Put to the Test

## Results of the SAFD's Proficiency Skills Tests

Location	Date
<b>Instructor</b>	<b>Adjudicator</b>
Person Tested	Weapons Proficiency
RD Rapier & Dagger	UA Unarmed
QS Quarterstaff	SS Smallsword
BS Broadsword	S&S Sword & Shield
KN Knife	Sis Single Sword
Renewal	Renewal of Actor/Combatant status
EAE	Examiner's Award for Excellence

### MARCH 2000

**March 9 Theatre School at DePaul University**

<b>Nicholas Sandys</b>	<b>Richard Raether</b>
Paul Baron	RD UA
Honey Crawford	RD UA
Brian Koester	RD UA
Kim Mellen	RD UA
Linsey Morton	RD UA
Ryan Rentmeester	RD UA
Joe Sherman	RD UA-EAE
Matt Ziegler	RD UA-EAE
Trevor Luce	RD UA-EAE
Janine Shouse	RD UA

**March 12**

<b>John Bellomo</b>	<b>Drew Fracher</b>
Catherine Gray	RD

### APRIL 2000

**April 29 Southern Methodist University**

<b>William Lengfelder</b>	<b>Drew Fracher</b>
Camille Buillard	RD UA QS
Andy Mangin	RD UA QS
Bill Calleo	RD UA QS
Kristin Wolanin	RD UA QS
Melanie Nelson	RD UA QS
Jamal Stirling	RD UA QS
Frank Medina	RD UA QS
Paul Lima	RD UA QS
Mary Ellis	RD UA QS
Adam Bartley	RD UA QS
Matt Hawkins	RD UA QS
Thom Penn	RD UA QS
Suzanne Thomas	RD UA QS
Samantha Montgomery	RD UA QS
Kenyon Adams	RD UA QS
David Turner	RD UA
Kelsey Kling	RD UA
Joey Steakley	UA
Hunter Steibel	UA
Kelly McCrae	UA
Erin Neal	UA
Erin Knight	UA
Jill Matelan	UA

### MAY 2000

**May 1 University of Arizona**

<b>Brent Gibbs</b>	<b>Drew Fracher</b>
Carrie Cole	RD UA
Samantha Weyer	RD UA
Jay Meyer	UA
David Lee	RD UA QS-EAE
Jay Cotner	RD UA QS-EAE
Josh Fowler	RD UA QS
Dana Jepsen	RD UA QS
Leila Frazier	RD UA QS-EAE

Melissa Wolfklain	RD UA QS
Cameron North	RD UA QS
Kelly Molloy	RD UA QS
Kristin Woodburn	RD UA QS
Traci Hartley	RD UA QS
Frank Mihelick	RD UA QS

**May 15 North Carolina School of the Arts**

<b>Payson Burt, Paul Stegar</b>	<b>Dale Girard</b>
Aimee Bobruk	UA
Alcorn Minor	UA-EAE
Allison Nichols	UA
Bradley Barfield	UA
Brian Sutherin	UA
Cedric Hayman	UA-EAE
Chris Hartl	UA-EAE
Henry Vick	UA
Jeffrey Cusimano	UA
Jennifer Etzkin	UA
Jennifer Ferrin	UA
Jennifer Lyons	UA
Jeremy Beazlie	UA-EAE
Jerry Miceli	UA-EAE
Joshua Skidmore	UA
Kenny Cahall	UA
Kristina Bel	UA
Lindsey Harrison	UA
Lorenzo Gutierrez	UA-EAE
Lucas Hall	UA
Maggie Marlin	UA
Megan Papier	UA
Michael Bishop	UA
Nick Handloff	UA
Rachel Shane	UA
Rahsada Anthony	UA-EAE
Rebecca Jones	UA
Ruth Eglsaer	UA
Tim Eulich	UA
Aubrey Deeker	UA KN
Jim Ryan	UA KN
Mando Aalvarado	UA KN
Alex Reznik	UA KN
Carrie Specksgoor	UA KN
Christy Pusz	UA KN
Daniel Frith	UA KN-EAE
Jeremy Weaver	UA KN
Anthony Parent	RD
Bill English	RD
Christie Cole	RD
Jhodessa Reimer	RD
Jolly Abraham	RD
Jonathan Beach	RD
Kevin Wong	RD
Latima Good	RD
Stephen Perhac	RD
Stewart Carrico	RD
Ted Schneider	RD
Tim Krawczyk	RD

### JUNE 2000

**June 3 Cincinnati Conservatory of Music**

<b>k Jenny Jones</b>	<b>David Woolley</b>
Franny Silverman	UA
Justin Schultz	RD UA QS
Lilkeisha Smith	RD UA QS
Anthony Woods	RD UA QS

David Zelina	RD UA QS
Alyssa Hayes	RD UA QS
Matthew Pyle	SS
Adam Mclean	SS
Joe Leveque	RD SS
Aaron Lazar	UA QS
Stephanie Skaff	RD UA QS

**June 18 Celebration Barn Theater**

<b>k Jenny Jones</b>	<b>J. Allen Suddeth</b>
Khrris Lewin	RD UA
Gwendolyn Druyor	RD UA

**June 29**

<b>D.C. Wright</b>	<b>Video</b>
Cristian Bell	<b>Dale Girard</b>
Joel Wallin	RD UA
David Morgan	RD
Joielle Adams	UA
Heather Wright	UA

### JULY 2000

**July 30 National Stage Combat Workshops University of Nevada-Las Vegas**

<b>D. Boushey, D. Fracher,</b>	<b>Bouchey, Fracher,</b>
<b>D. Girard, R. Raether,</b>	<b>Girard, Raether,</b>
<b>J.A. Suddeth, D. Woolley</b>	<b>Suddeth, Woolley,</b>
Steve Nabors	UA KN S&S

### OCTOBER 2000

**October 14 The Swash and Buckle Club**

<b>Richard Ryan</b>	<b>David Leong</b>
Bret Yount	RD UA QS
Philip d'Orleans	RD QS
Jonathan Leverett	UA

**October 16 Pennsylvania Renaissance Faire**

<b>Gregory Ramsey</b>	<b>Drew Fracher</b>
Kate Hopkins	RD
Kristi Potteiger	RD Sis UA
Robert Earhart	Sis
Kate Ramsey	Sis KN-EAE
Ailee Steel	RD Sis UA KN
Robin Post	RD Sis UA
Debbie Jaffe	RD Sis UA
Jessica Cerutti	RD Sis UA
Dreagn Foltz	RD Sis UA-EAE
Rich Rininsland	RD Sis UA-EAE
Katrina Swank	RD Sis
Caleb Asch	RD Sis UA
Christopher Voeller	RD Sis UA-EAE
Mark Schwentker	RD Sis UA KN-EAE
Mitch Ernst	KN
Jennifer Ankenbrand	RD Sis UA
Mark Wolf	RD Sis UA
Dan Wentzel	KN
Phillip Leipf Jr.	RD Sis SS UA BS S&S KN
Caroline Paino	RD Sis UA BS

### NOVEMBER 2000

**November 18 Los Angeles Fight Academy**

<b>Payson Burt</b>	<b>David Boushey</b>
Julia Rupkalvis	RD UA
Nick Erickson	RD UA
Spike Steingasser	RD UA
Melanie Sapecky	UA
Patrick Lawlor	UA

**DECEMBER 2000**

**December 8 Marymount College, London Centre**  
**Richard Ryan Drew Fracher**  
 Brian Frank RD SiS QS  
 Katherine Doerr RD QS  
 Juliette Perlmutter SiS  
 Doug Boes SiS  
 Eleanor Kaufman SiS  
 Kaolan Bass SiS  
 Ronald Taylor SiS  
 Jessica Holland-Ring SiS  
 Andrew Boye SiS  
 Courtenay Mastain SiS  
 Louisa Jensen SiS  
 Kathryn McMahon SiS  
 Curt Foy SiS  
 Rachel Myers SiS  
 Casey Wilson SiS  
 Erin Webley SiS-EAE  
 Vanessa Hidalgo SiS  
 Kristen Alker SiS  
 Margaret Helmer SiS

**December 9 The Swash and Buckle Club**  
**Richard Ryan Drew Fracher**  
 Sally Burgess RD SS UA  
 Bret Yount SS BS  
 Jonathan Leverett RD UA BS  
 Rosa Nicolas RD SS UA  
 Oonagh Phelan RD SS UA-EAE  
 Douglas Cockle RD UA BS  
 Philip d'Orleans SS UA BS

**December 16 University of Wisconsin-Madison**  
**Paul Dennhardt Richard Raether**  
 Mason Hill UA  
 Jason Schumacher SS UA

Christine Callsen UA  
 Antigoni Sander UA  
 Michael Mcguire SS UA  
 Will Blomker UA  
 Ginger Field UA  
 Laurel Stinson UA  
 David Smith UA  
 Mark Gapen UA  
 Cathy Kaufmann UA  
 Katherine Krause UA  
 Jenny Flack UA-EAE  
 James Mardock UA-EAE

**December 17 Video**  
**J. Allen Suddeth Dale Girard**  
 Carrie Brewer SS QS  
 Robb Hunter SS QS  
 Jason Rosenstock SS QS  
 Stanton Davis SS QS  
 Hector Martinez SS  
 Nicole Godino SS QS  
 Kittson O'Neill SS QS  
 Marius Hanford QS  
 Nathan De Coux QS

**December 18 University of Michigan**  
**Erik Fredrick Drew Fracher**  
 Sandra Abrevaya RD UA QS  
 Margaret Smith RD UA QS  
 Jennifer Alexander RD UA QS  
 Steve Best RD UA QS-EAE  
 Grace Edwards RD QS  
 Elizabeth Tyszkiewicz RD UA QS  
 Michael Mischler RD UA QS  
 Zachary Leland RD UA QS  
 Kelly Leaman RD UA QS  
 Lauren Spaderek RD UA QS  
 Matthew Urban RD UA QS-EAE  
 Brendan McMahon RD UA QS-EAE  
 Paul Schaefer RD  
 MacLain Loope RD  
 Robert Rokicki RD UA  
 Ryan Powell RD  
 Tiffany Helland RD  
 Peter Maris RD  
 Anatheia Alberta RD SiS UA  
 Aimee Clark RD SiS UA  
 Aaron Sherry SiS S&S

**December 19 Bard Alley Studio**  
**k Jenny Jones Drew Fracher**  
 Robert Hamilton SiS SS S&S KN  
 Henry Layton SiS SS S&S KN

**JANUARY 2001**  
**January 18 Columbia College-Chicago**  
**David Wolley Richard Raether**  
 Allison Dornheggen S&S KN  
 Lynn Dunleary S&S  
 Glenese Hand RD UA BS  
 Emily Hunt KN  
 Matthew Kepler UA BS S&S KN  
 Sean Levine S&S KN  
 Nicholas Lewis RD SS UA BS-EAE  
 Sarah Losey S&S KN  
 Jamie Luemen RD UA BS  
 Kevin Murphy RD SS  
 Kirkaldy Myers UA  
 Nathan Ozug S&S  
 Daniel Telfer KN  
 Justine Turner RD SS UA BS  
 Rebecca Welles KN  
 David Yondorf KN

**January 21 Actor's Gymnasium**  
**Aaron Anderson, Charles Coyl Dale Girard**  
 Geoffrey Kent QS  
 Brian Letraunik QS

**January 28The Winter Wonderland Workshop**  
**John McFarland Brian Byrnes**  
 Dan Marco RD UA  
 Matt Harding RD UA  
 Ben Morphis RD UA  
 Jason Kaplan RD UA

**FEBRUARY 2001**  
**February 16 Cincinnati, Ohio**  
**J. Allen Suddeth Drew Fracher**  
 Regina Cerimele-Mechley KN

**February 19 Video**  
**Geoffrey Alm David Boushey**  
 Mike Mahaffey RD UA  
 Lacy Altwine RD UA

**February 25 Actor's Gymnasium**  
**Charles Coyl Dale Girard**  
 Anne Foldeak SS  
 Nate Doud KN  
 Jennie Ealy RD UA KN  
 Steve Deasy UA KN  
 Brenda Kelly SS  
 Gregory Larson SS  
 Dawn Hunt SS  
 Jessica Hester SS  
 Lorelei Kutcher RD KN  
 Reid Robinson RD UA KN  
 Neil Massey SiS QS-EAE  
 Robert Westley SiS QS-EAE  
 John Tovar RD SS UA KN  
 Mara Wolverton UA KN  
 Matt Walley SS UA KN

**February 26 University of Washington**  
**Geoffrey Alm, Michelle Ladd David Boushey**  
 Mike Mahaffey SiS KN  
 Lacy Altwine SiS KN

**MARCH 2001**  
**March 1 Video**  
**Brad Waller David Boushey**  
 Spencer Humm SiS KN

**March 3 Case Western Reserve University**  
**Drew Fracher David Woolley**  
 Golde SiS  
 Erik Andrews SiS  
 Laura Caslin SiS  
 Ross Williams SiS  
 Kevin Brewer SiS  
 Joseph Saraceno SiS

**March 15Theatre School at DePaul University**  
**Nicholas Sandys David Woolley**  
**Aaron Abrams RD UA QS**  
 Valerie Black-Mallon RD UA QS  
 Latonya Davis RD UA QS  
 Mark Gagliardi RD UA  
 Lacares Green UA QS  
 Christopher Harris RD UA QS  
 Tioni McCoy RD UA QS  
 Karlie Nurse RD UA QS  
 Joe Sherman RD UA QS  
 Danielle Taddei UA QS  
 Meleah Veit RD UA QS

**March 25 New York City**  
**Ricki Ravitts J. Allen Suddeth**  
 Joseph Travers SiS KN  
 Ian Rose SiS KN



*Dueling with knives, Mercutio (DeeAnn Weir, left) toys with Tybalt (Denise Alessandria Hurd) in Expanded Arts Theatre's all female Romeo and Juliet. Fights by Hurd, photo by Catherine Starr.*



# DIRECTORY

## THE SOCIETY OF AMERICAN FIGHT DIRECTORS

**SAFD**  
1350 East Flamingo Rd #25  
Las Vegas, NV 89119  
SAFD Hotline (800) 659-6579  
www.safd.org

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**DALE ANTHONY GIRARD**  
55 Arundel Avenue  
West Hartford, CT 06107  
H: (860) 521-3163  
W: (860) 463-6929  
Fax: (860) 313-0316  
SAFDprez@aol.com

**Vice President**  
**CHUCK COYL**  
6321 N. Lakewood  
Chicago, IL 60660  
(773) 764-3825  
chuckcoyl@prodigy.net

**Secretary**  
**ANGELA BONACASA**  
6321 N. Lakewood  
Chicago, IL 60660  
(773) 764-3825  
goodhouse@hotmail.com

**Treasurer**  
**JULIA RUPKALVIS**  
4335 Van Nuys Boulevard #117  
Sherman Oaks, CA 91403  
H: (818) 259-3496  
W: (310) 585-5097  
courage@telocity.com  
www.stuntgrunts.com

**Fight Master Representative**  
**ERIK FREDRICKSEN**  
1425 Textile Road  
Ann Arbor, MI 48108  
H: (313) 944-0116  
W: (313) 747-2296  
Hannis@UMICH.edu

**Fight Director Representative**  
**RICKI G. RAVITTS**  
2350 Broadway, #924  
New York, NY 10024  
(212) 874-7408  
SAFD Hotline (800) 659-6579  
rravitts@carlsonpartners.com

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1217 Porter Street  
Philadelphia, PA 19148  
(215) 334-1814  
Pager: (888) 979-6937  
Bellomoland@sprintmail.com

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3047 West 47th Avenue  
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Cell: (303) 877-2670  
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P H Burt@aol.com  
www.4lafa.org

**COLORADO/KANSAS**  
**GEOFFREY KENT**  
3047 West 47th Avenue  
Unit #512  
Denver, CO 80211  
H: (303) 455-6883  
Cell: (303) 877-2670  
geoffkent@earthlink.com

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jbrown@ufl.edu

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Npullin@wpo.it.luc.edu

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Indiana Wesleyan University  
4201 South Washington  
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H: (765) 677-2728  
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Mdguinn@latech.edu

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rhedderman@mos.org

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W: (410) 235-0905  
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Engarde! Unlimited  
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McCollum@ccmail.nevada.edu

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Theatre Department  
New Mexico State University  
Las Cruces, NM 88003  
H: (505) 647-2667  
W: (505) 646-4517  
TPinnow@NMSU.edu

**NEW YORK CITY /  
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434 7th Street, Apartment 3  
Brooklyn, NY 11215  
H: (718) 788-5381  
Pager: (917) 928-3028  
jdavidbrimmer@aol.com  
**and**  
**RICKI G. RAVITTS**  
2350 Broadway, #924  
New York, NY 10024  
(212) 874-7408  
SAFD Hotline (800) 659-6579  
rravitts@carlsonpartners.com

**NEW YORK STATE**  
**STEVE VAUGHAN**  
3400 Broadway  
Alexander, NY 14005  
(716) 591-3673

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2917 Isabella Drive  
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H: (919) 835-3557  
JARJones@aol.com

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Bard Alley Studio  
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jonekj@ucmail.uc.edu

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**PENNSYLVANIA, Eastern**  
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1217 Porter Street  
Philadelphia, PA 19148  
(215) 334-1814  
Pager: (888) 979-6937  
Bellomoland@sprintmail.com

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H: (717) 272-7265  
W: (717) 665-7021 ext. 139  
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Warehouse Theatre  
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Fax: (864) 235-6729  
jyoung@warehousetheatre.com

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School of Theatre  
University of Houston  
Houston, TX 77204-5071  
H: (713) 528-3413  
W: (713) 743-2915  
BByrnes@UH.edu

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**D.C. WRIGHT**  
1799 Centre Street #7  
West Roxbury, MA 02132  
(617) 469-9735  
dcwtaiwann@aol.com

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Private Mailbox #125  
Burke, VA 22015  
(703) 626-8572  
spencer@hackandslash.com  
www.hackandslash.com

**WASHINGTON STATE**  
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6418 NE 184th Street  
Kenmore, WA 98028  
H: (425) 483-1351  
gbald@juno.com

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**MICHAEL JOHNSON**  
142B 12th Street SE  
Washington, DC 20003  
H: (202) 543-2571  
Fax: (202) 543-8393  
foundart@hotmail.com

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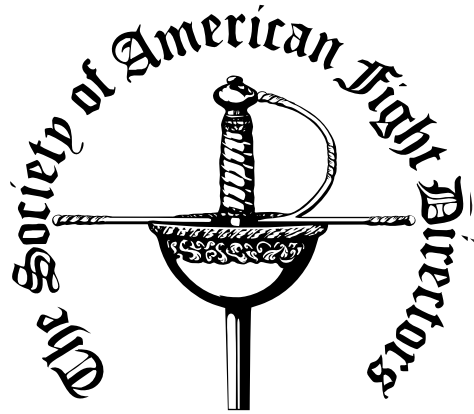
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718 Ivinson Avenue  
Laramie, WY 82070  
H: (307) 742-2699  
W: (307) 766-3287  
Selting@uwyo.edu

**EUROPEAN REPRESENTATIVE**  
**RICHARD RYAN**  
10 Cranbook Park  
Wood Green, London  
N22 5NA United Kingdom  
+44 (0) 20 8881 1536  
richard@stagefight.com  
www.stagefight.com



# Society of American Fight Directors

DEDICATED TO IMPROVING THE QUALITY AND SAFETY OF STAGE COMBAT



The Society of American Fight Directors (SAFD) is a non-profit organization devoted to training, and improving the quality of stage combat. We are committed to the highest standards of safety in the theatrical, film and television industries. The SAFD offers educational opportunities across the country at universities, privately and at the annual National Stage Combat Workshop expressly to disseminate this information. In addition, the SAFD tests individuals in three categories:

Actor/Combatant ♦ Teacher ♦ Fight Director

However, one need not take any sort of test to become a member of SAFD. Anyone interested in the art of fight choreography and stage fighting can join. SAFD members receive a 10% discount on SAFD workshops; *The Fight Master*, a journal published twice yearly; and *The Cutting Edge*, a newsletter published six times yearly with news updates on SAFD activities, policies and members.

To apply for membership in the SAFD fill out the form below and send to

The Society of American Fight Directors  
1350 East Flamingo Road #25  
Las Vegas, NV 89119

Dues are \$35 annually. (For members outside the U.S., annual dues are \$40)  
Your enclosed check of \$35 will cover dues for the current year.

Please make checks payable to Society of American Fight Directors

## Membership Application Society of American Fight Directors

*Please Print*

Name \_\_\_\_\_

*If you have passed the SAFD Proficiency Skills Test, please fill out*

Address \_\_\_\_\_

Date tested \_\_\_\_\_

\_\_\_\_\_

Instructor \_\_\_\_\_

Phone \_\_\_\_\_

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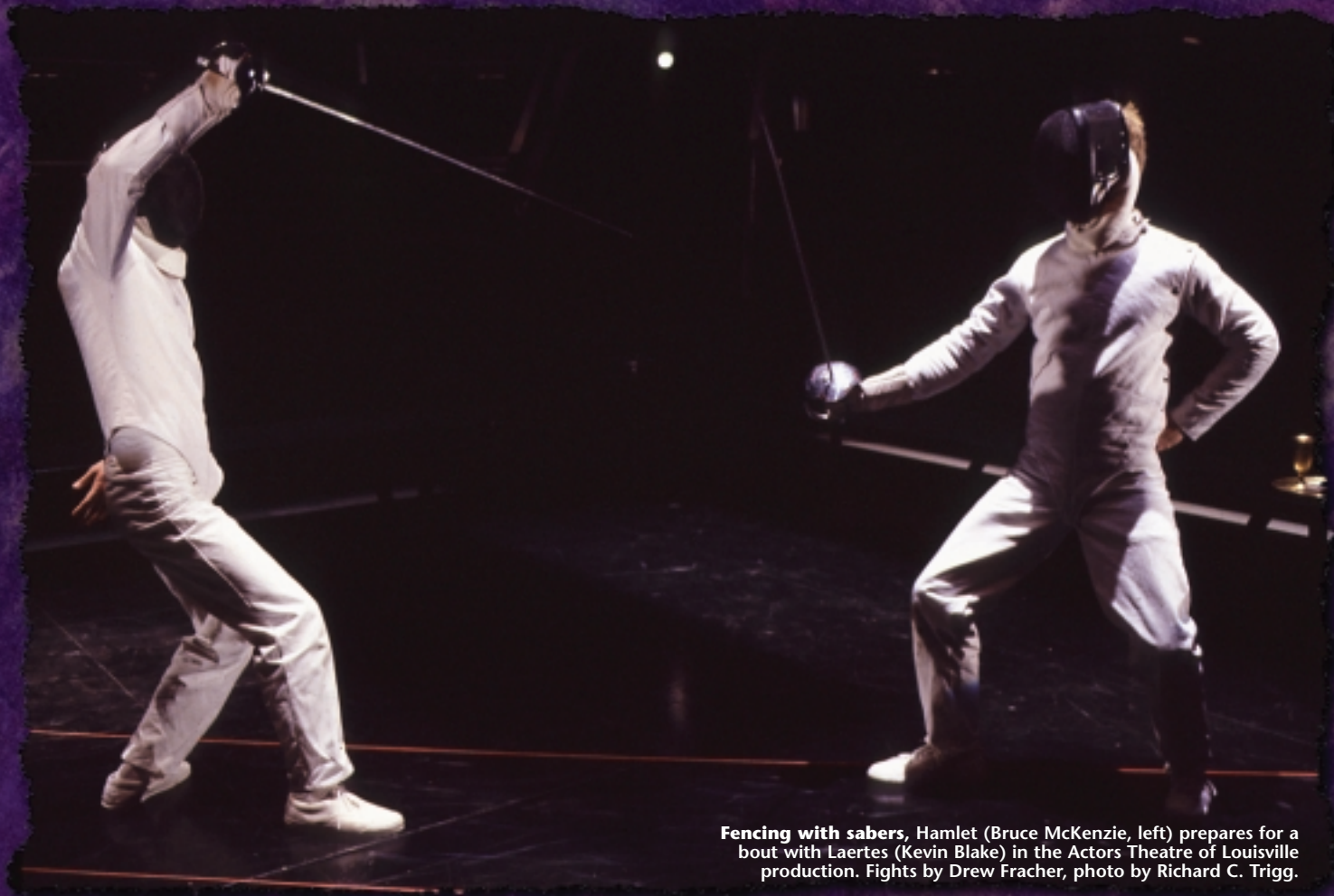
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**Fencing with sabers**, Hamlet (Bruce McKenzie, left) prepares for a bout with Laertes (Kevin Blake) in the Actors Theatre of Louisville production. Fights by Drew Fracher, photo by Richard C. Trigg.

